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BAND PAGEANTRY

by

JACK MCGUIN

B. A. Montana State University, 1942

Presented in partial fulfillment of the requirements for the

degree of

Master of Music Education

MONTANA STATE UNIVERSITY

1953

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ACKNOWLEDGMENTS

It would be impossible for the writer to acknowledge his debt to all of the sources from which his knowledge of Band Pageantry has been assimilated. He gained estimable amounts of material from the students he has taught, observed and adjudicated, and from the many discussions held with teachers and band directors. Also from the great many articles and books he has studied on the subject to gain the necessary background to gather together the ideas of skillful presentation of Band Pageantry.

To these individuals and to the innumerable people and works that have contributed to the writer's knowledge and ability to the point where the work was possible, the writer gladly and cheerfully gives the credit. For any mistakes, and lack of comprehension, the writer regretfully accepts the blame.

The writer is especially indebted to Mr. Stanley M. Teel for his generous assistance and guidance throughout the entire writing of this paper. His ready wit and excellent humor served in good stead many times when the writer was almost ready to give up in despair. To my wife Kay, for her fine illustrations and who has had some share in the paper's entire formation. To Mr. Justin Gray for several very helpful suggestions. To Mr. Gerald Doty for his service and help. To Mrs. Gladys Pritchett for her critical reading of the manuscript.

J. W. M.

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INTRODUCTION

This paper is the result of the writer's conviction that a most serious obstacle to a more general recognition of the importance of Band Pageantry in a program of teacher training is the lack of comprehensive texts dealing with the fundamentals underlying the organization and presentation of the Band Show. In spite of the rapid growth of the school band and twirling corps there are comparatively few teacher training institutions which offer courses to prepare the teacher adequately for this kind of work. Almost without exception the young band director is called upon to present some kind of half-time activity at football and basketball games involving the presentation of entertainment by musical organizations and their auxiliary units. It is the purpose of this writer to aid the inexperienced band director in the development of baton twirlers, flag swingers, tumblers, and other special acts with proper use of them in conjunction with the band pageant. If the principles and ideas laid down are intelligently used there should be no insurmountable obstacles in developing a fine, well-rounded program for the marching band. The ideas enumerated here have all been tried and tested in practical situations by the writer and his students over a period of seventeen years. It is hoped that by the use of this paper the reader may avoid some of the failures and heartaches experienced by the writer in his groping for the type of

entertainment that will satisfy the general public. This paper is not intended to be used as a final authority on many matters but is used to open up new avenues of thought for the inexperienced director. It is the intention of the writer to make the language of the paper as simple as possible to eliminate confusion and ambiguity.

CHAPTER I

BATON TWIRLING

Baton twirling is an old art, and so carefully guarded was its secret that it almost became a lost art. It was not until the rapid development of the band movement in the public schools that the full impact of baton twirling and its possibilities ripped away the secret wraps and made it a part of every band activity. It was the advent of our shapely members of the fairer sex into the field of baton twirling that gave it the impetus that mushroomed it, seemingly overnight, until almost every band has its majorette with her flashing baton and galaxy of tricks to dazzle the eye of the layman.

The selection of majorettes is a problem with the inexperienced teacher unless he knows what to look for and what his objectives are going to be. It is important that the people selected for the twirling corps have a sincere interest in their work. They must have the stamina to resist cold weather, long marches, grueling heat, pressure that arises from competition, and other adverse conditions that might arise. Girls should not have any distracting mannerisms, but they need not be "Goldwyn Girls." With the use of proper hair styling, selected make-up, grooming in how to walk, and the development of good carriage, the

average girl found in high school throughout the country may be developed into a fine majorette. The selected members of the twirling class must be taught to work as a group, think as a group, and act as a group. There is no room for the selfish prima donna type in the twirling corps. Often the director will be able to choose his majorettes, but many times, in the smaller schools especially, this is not possible, and the director must accept the girls that sign up for the class. With proper training they may be developed into fine twirlers and persons who will be more able to adapt themselves to a complex society. Posture, carriage, good grooming and good taste should be emphasized beginning with the first class session.

Almost any girl may be taught baton twirling if she is provided with the proper instruction and the use of the right kind of baton. Often the student is placed at a disadvantage at the very beginning by using batons that are not suited to the individual.

SELECTION OF THE BATON

Like the selection of a mouthpiece of a band instrument, so must the baton be selected by careful consideration of the person who is going to use it. Before selecting a twirling baton it is important that the student know the parts of the baton so that she will be able to use discretion in the selection of it. There are few parts to

a baton: the ball, shaft, tip (sometimes referred to as the Ferrule end), balancing point, and exact center. These parts of the baton are shown in Figure 1.

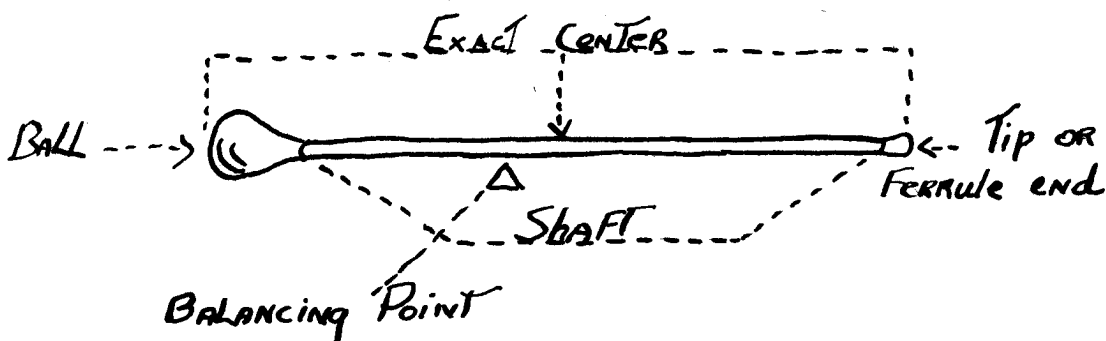


Figure 1

There are certain things that must be considered in the selection of the proper baton. First is the baton length. Stand up straight, feet together with the weight evenly distributed, extend the right arm to the right fully extended. Place a yardstick under the arm with one end in the armpit as in Figure 2.

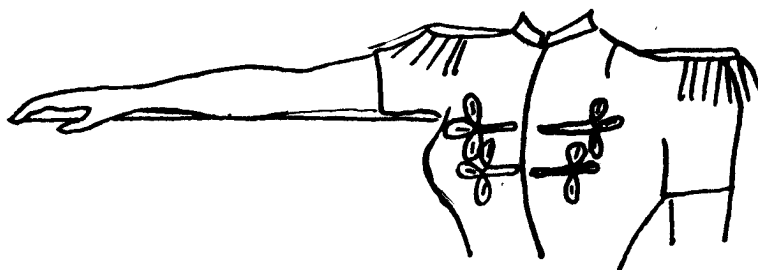


Figure 2

Measure the arm from the armpit to the tip of the longest finger. This is the correct length for the baton. If the student is choosing a baton from a selection in a store, place the tip or ferrule end of the baton in the armpit, extend the arm out to the right, holding the baton under the

arm. The ball end of the baton should come to the end of the longest finger, as in Figure 3. If the ball comes to the tip of the longest finger you have the correct baton length.

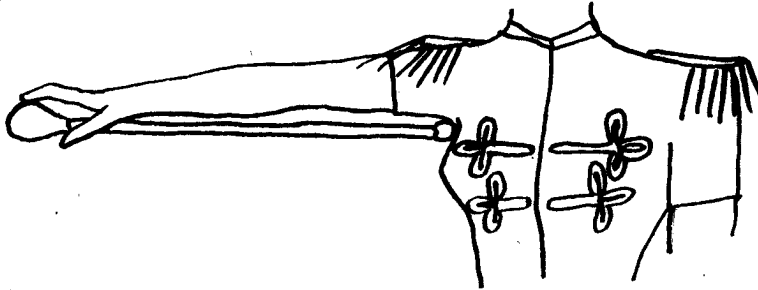


Figure 3

It is possible to twirl a baton an inch or two longer than the prescribed length, but for best twirling effect never use a baton shorter than the arm.

The second thing to consider in the selection of a baton is the diameter or thickness of the baton. There are three standard baton diameters: three fourths of an inch, eleven sixteenths of an inch, and five eighths of an inch. The size of the hand must be taken into consideration. The baton should fit comfortably in the hand and revolve easily through the fingers. If the baton is too thick for the fingers it will cause awkwardness and the twirling will not be free.

The third thing to consider in the selection of a baton is the weight. Do not use a baton that is too heavy. If the baton is too heavy the twirler will force it too much. It should be twirled without any noticeably added effort.

Keep in mind the physical strength of the student. Personally fitted batons will greatly increase the ease of mastering the individual rudiments that make up twirling.

Batons with rubber ball and tip are preferable to all metal batons especially for all indoor work. The rubber parts of the baton absorb the shock on drops and many times the baton will bounce back into the air where it can be caught. The clatter of a metal ball striking a wooden floor does much to emphasize the drop and cause embarrassment to the twirler. Drops by a baton with rubber ball and tip will not mar the floor.

The ball on a baton has a definite purpose. The ball serves as a counter-balance and provides momentum after the initial push is applied to start the baton in motion. The balancing point of the baton should be approximately one and one-half inches from the exact center of the baton; this allows the hand to give the initial push necessary to start the rudiment. Many twirlers prefer to use batons whose balancing point is in the exact center, this is a matter of personal preference but for best results batons 28 inches or longer should have the balancing point about one and one-half inches toward the ball from exact center. For batons shorter than 28 inches the exact center balancing point can be used.

There are many new materials being used in the make-up of twirling batons. The oldest type baton is the steel

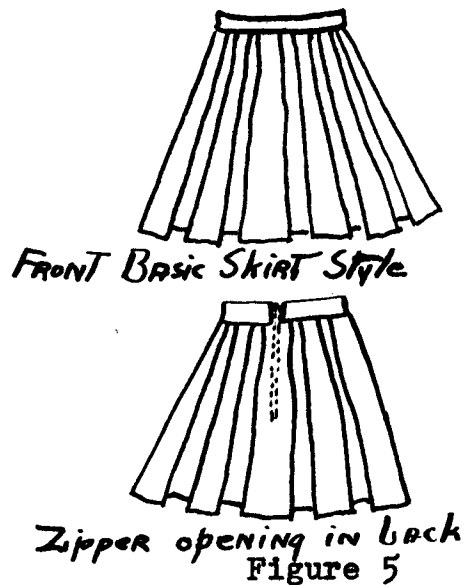
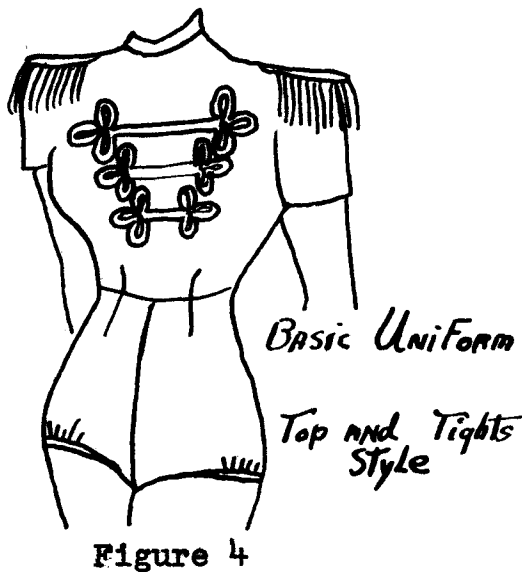
baton with a spiral groove down the shaft to retard slipping. Many batons are steel with hammered spots on the shaft leaving the center six or eight inches plain. Some batons make the use of pyralin wrapped in a spiral fashion over steel. This allows the baton to sparkle or glitter. Plastic batons are becoming more popular now that the problem of breakage has been solved. Batons made of plastic and pyralin are not as cold as metal batons in the winter nor as hot in summer. They have the tendency to adhere to the hands better. There is less shock in catching high throws than in metal batons and they do not require a spiral or abrasive surface which cut and blister the hands. They are less apt to dent, or become nicked or scratched than polished metal batons. The plastic especially has a tendency to throw colors which adds to their brilliancy. They are easier to see and easier to do aerial tosses with in artificial light.

SELECTION OF UNIFORMS OR COSTUMES

Unfortunately the designers of majorette uniforms for the leading uniform companies are evidently not baton twirlers. Most of the factory made uniforms are built on a strictly military line and do not take into consideration the problems arising from bodily movements. Ideas may be borrowed from the circus, Broadway musicals, motion pictures, and modern illustrations. We can with a little thought and ingenuity, and proper selection of fabrics, make uniforms

that conform to good taste, recognize rudimental problems, and make startling costumes for the majorettes. One of the leading fabric companies¹ will help select colors, design, and fabrics, and submit color illustrations for a small fee.

The uniform should be made with the top and tights fastened together unless it is a bare midriff style which will be discussed later. The basic design of the top and tight is illustrated in Figure 4. The skirt (Figure 5) should be made detachable from the rest of the costume.



Tumblers, doing walkovers and other acrobatics, and twirlers, doing rudiments above the head, pull the skirt up over the rib casement. When they straighten up, the skirt has a tendency to stay hiked up over the ribs unless it is made separately from the tights and top.

Length of the skirts should be the same. Nothing

¹Gladstone Fabrics, 117 West 47th Street, New York 19, New York.

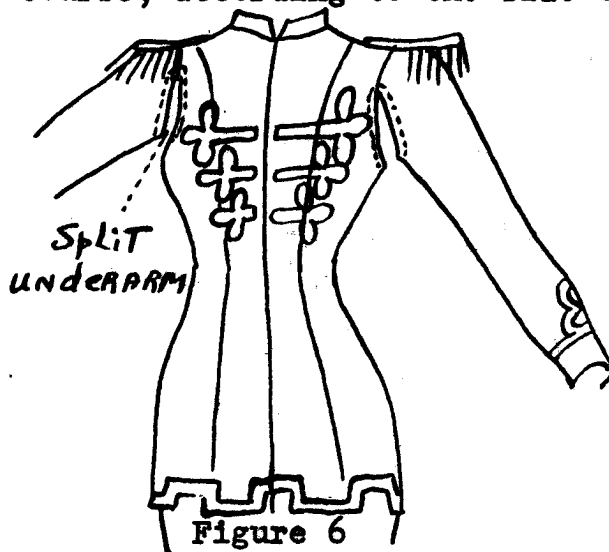
looks quite so ridiculous as varying length of skirts on majorettes standing next to one another in the same line; for example, a girl whose skirt strikes her four inches above the knee and is thirty inches above the floor standing next to a girl whose skirt strikes her six inches above the knee and is twenty five inches from the floor. Of course the figures are exaggerated but they are used to illustrate the idea. When twirlers are standing in a straight line, the bottom of all the skirts must be even, not at varied lengths from the floor. About twenty-seven inches from the floor is a good skirt length. This will mean that some of the skirts will be shorter than others but the bottoms of the skirts are even and give a military neatness to the twirling line. Skirts should have the same cut of fullness so that the flare is exactly the same for all costumes.

Slipper satin, if at all possible, should be used in the making of satin uniforms. Do not use some flimsy material just because it is cheaper to use than slipper satin. The more expensive satins will hold their shape, retain their color, and far outwear the cheaper material.

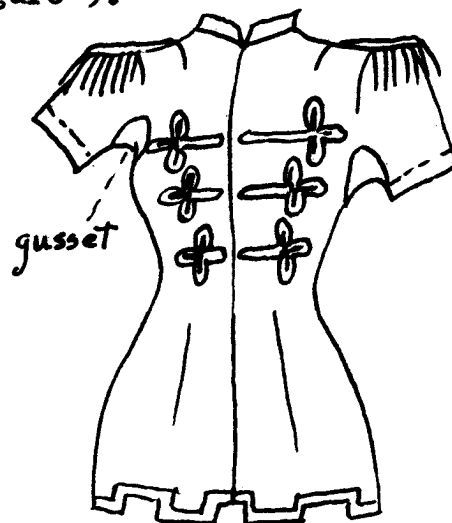
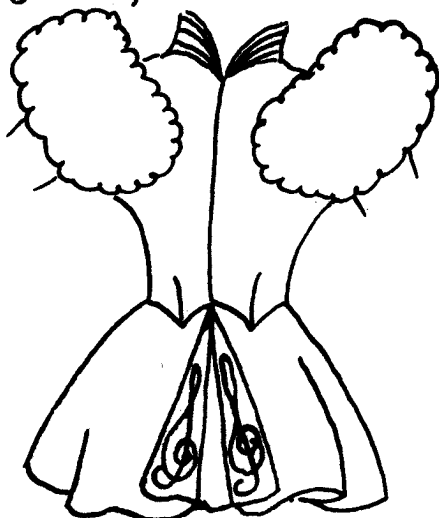
Uniforms that are designed for tumblers or acrobatic twirlers should have gussets² under the arms, or if that is not possible, split the material under the arms and leave the armpit open for expansion of the material when the arm is stretched above the head (See Figure 6). This will

²Common term used by dress makers to designate fullness under the arm.

allow the full, free use of the arm without the danger of tearing the material. Both top and tights should be lined with some material such as unbleached muslin to give it body and to help absorb perspiration. It takes approximately three and one-half yards of material for each uniform, varying, of course, according to the size of the girl and the design.



The following sketches demonstrate some of the more desirable uniform stylings: Basic Military style with pleated skirt Figure 7, Silver Lame with Ostrich Maribou Figure 8, and Prince Valiant Figure 9.



BATON TWIRLING AXIOMS

The following baton twirling axioms should be kept in mind at all times:

- (1) Whatever one hand does the other will do exactly the same.
- (2) Never cross hands.
- (3) Work as close to the balancing point as possible (never more than the width of the hand away).
- (4) All transitions must be made at the same speed as the previous twirl unless an exaggerated change of tempo is desired.
- (5) Stay in one basic rudiment pattern as long as possible before changing.
- (6) Follow a logical pattern and continuity.

BATON TWIRLING BASIC RUDIMENTS

There are three basic rudiments or twirls, viz.:

- (1) The Hand to Hand, (2) The Flam, (3) The Horizontal.

These rudiments are known by many different names such as: Front spin, Vamp, One and one half, Hand to Hand; Horizontal, Flat Spin; Flam, False Wrist twirl, Wrist twirl, Side twirl, Fake Wrist twirl. The reader may use any of these or make up names of his own if he so desires. For simplification the terms Hand to Hand, Flam, and Horizontal will be used in this paper.

All other rudiments come under one of these basic

twirls and will be developed and classified under each of the basic rudiments.

Hand to Hand. Grasp the baton in the right hand, palm down, with the ball pointing to the left about waist high. (Figure 10)

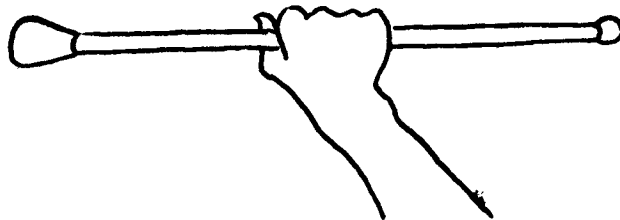


Figure 10

The ball is pointing out between the thumb and first finger. Rotate the baton clockwise or to the twirlers right allowing the ball to describe a half circle. (Figure 11)

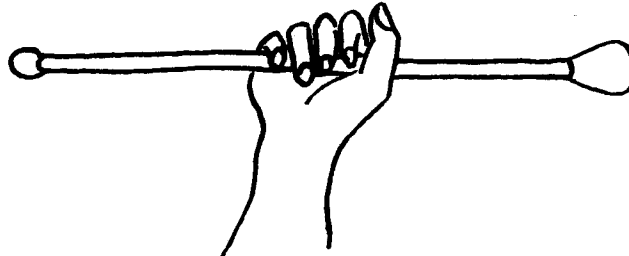


Figure 11

Continue the clockwise motion until the baton has made a complete circle ball to the left with the baton resting on top of the right thumb. (Figure 12)



Figure 12

Place the left hand on top of the baton directly over the right hand, palm up, fingers extended to the front. (Figure 13)

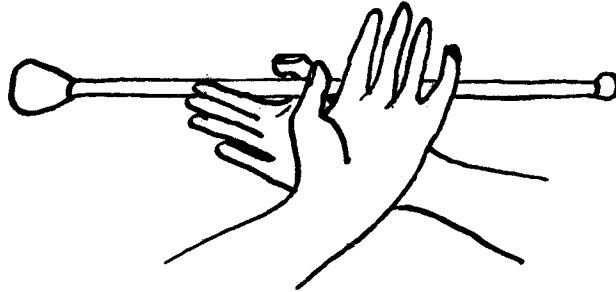


Figure 13

Allow the momentum of the spinning baton to carry it over the thumb and into the left hand. (Figure 14)

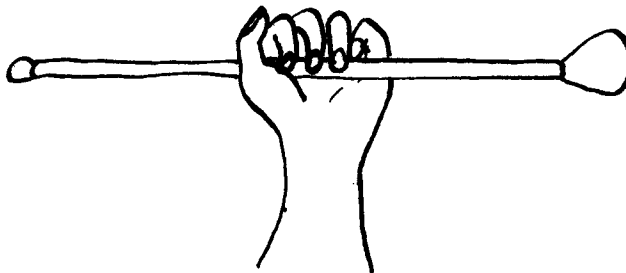


Figure 14

Turn the left hand over from palm up to palm down. (Figure 15)

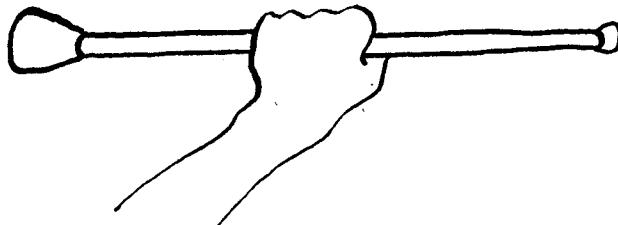


Figure 15

The rudiment is now completed. To keep the baton revolving continuously place the right hand next to the left hand, palm down, and repeat the rudiment. (Figure 16)

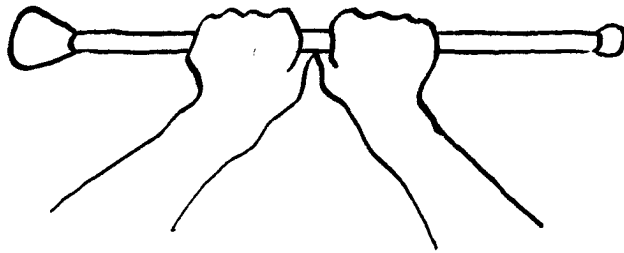


Figure 16

Work slowly allowing the right hand to give the initial push that starts the baton revolving and put in the left hand only to receive the baton so that it may be turned over to start the process again. You will notice that the baton seems to roll around the right thumb. Work as though you were going to allow the baton to continue around the thumb and put in the left hand at the last split second. There is a moment when you will feel that you do not have complete control of the baton; this is as the baton comes to rest on top of the right thumb.

Flam. The second basic twirl is perhaps the easiest rudiment of them all because the hand has complete control of the baton at all times.

Hold the baton in the right hand at the balancing point, ball pointing up between the thumb and first finger. The right arm is held loosely at the right side. (See Figure 17.) Hold the baton loosely between the thumb and first finger allowing the other three fingers of the hand to give the baton a slight push for each revolution. Let the baton

ball fall down in front and swing up in back with the ball passing up between the arm and the body and the tip passing on the outside of the arm. (Figure 18)



Figure 17



Figure 18

It is necessary that the arm be held completely relaxed at the side allowing the elbow to deviate slightly in and out to allow the baton to pass by the elbow without hitting the Medial Condyle of the Humerus. (The small bone on the inside of the elbow sometimes called the funny bone.) The flam should be practiced with both hands.

To change from one hand to the other, hold the baton to the right of the body between the thumb and first finger. (See Figure 19.) Swing the baton across the body, ball leading horizontally, (See Figure 20), and up into a vertical position at the left of the body. (See Figure 21.) As the baton starts its swing back to the right, change hands on

the baton at the same point, palm of the left hand held in toward the body in the exact position as the right hand.

(Figure 22)

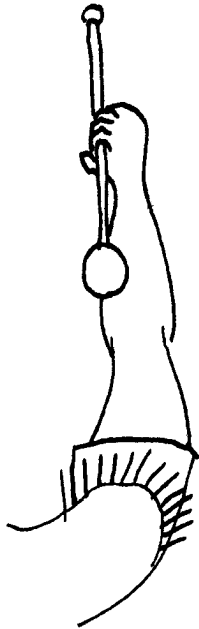


Figure 19

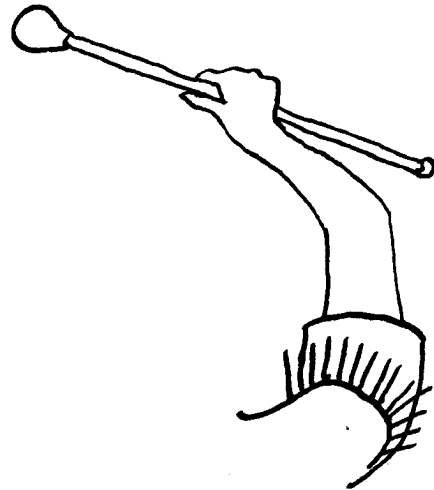


Figure 20

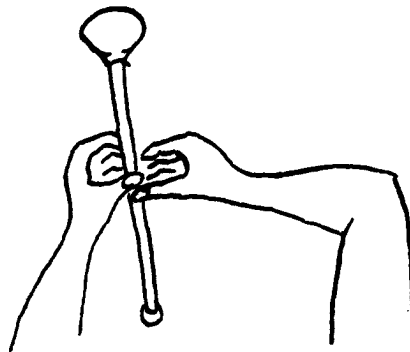


Figure 21



Figure 22

With a little practice the transition from one hand to the other can be made smoothly and without hesitation.

The Horizontal. The horizontal rudiment has the same basic action that is incurred in the flam, except the baton is held out in front of the body and twirled parallel with the floor. Hold the baton in the right hand at the balancing point, palm down with the ball pointing out between the thumb and first finger, to the left at about shoulder height. (See Figure 23.) Rotate the ball end of the baton in a circle with the ball passing over the top of the arm and the tip passing under the arm. (See Figure 24.)

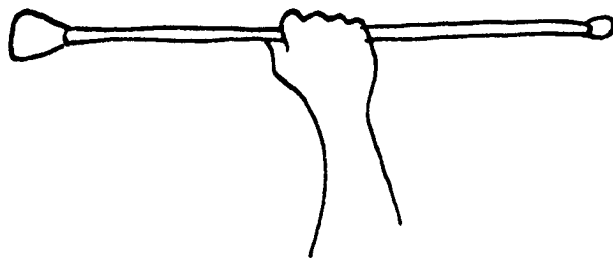


Figure 23



Figure 24

The basic movement of the elbow is the same as in the flam. Flex the elbow up and down to allow the baton to pass the elbow without hitting the Medial Condyle of the Humerus.

HAND TO HAND RUDIMENTS

All of the following rudiments are approached from the Hand to Hand rudiment and follow a logical sequence. It is suggested that the rudiments be learned in the order in which they are presented. However, any of the rudiments may be used in any sequence that the student desires without awkwardness in the twirling continuity.

Back pass. The back pass is always made from the left side around to the right side of the body. After completing the hand to hand and when the baton is held in the left hand, waist high, palm down, with the tip pointing out to the right between the thumb and first finger. (See Figure 25.)

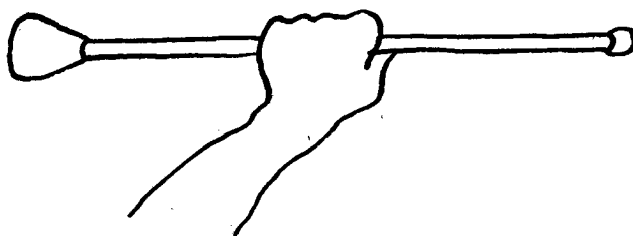


Figure 25

Drop the tip end in front of the body and swing up parallel behind the body with the knuckles of the hand touching the body, palm out. (Figure 26)

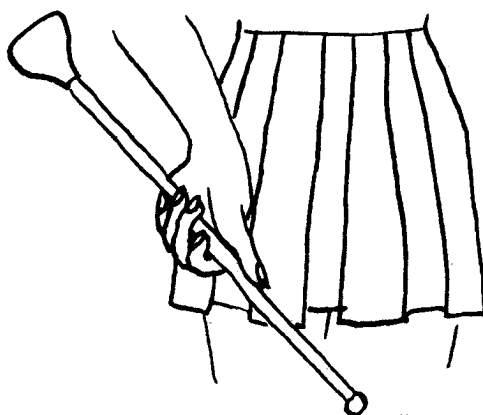


Figure 26

Place the right hand next to the left hand knuckles in toward the body (Figure 27). Drop the ball end and swing up in front of the body to complete the rudiment. (See Figure 28.)

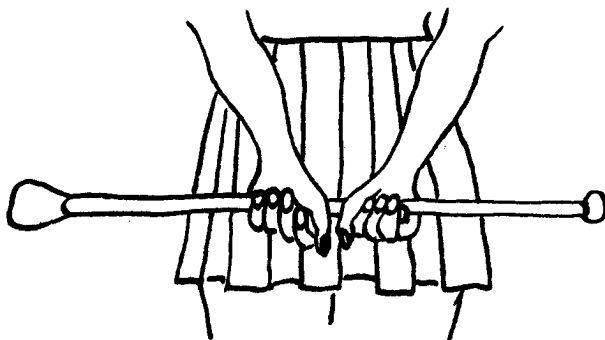


Figure 27

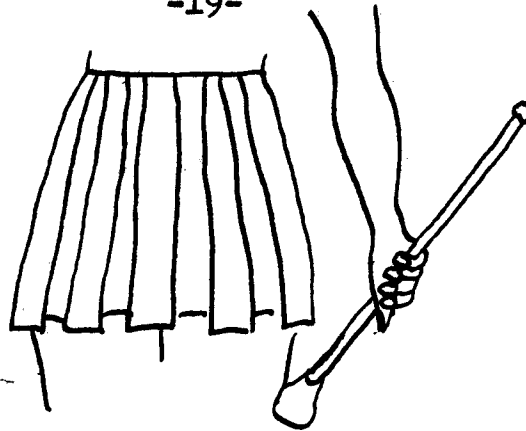


Figure 28

It is necessary to put a hand to hand in between each back pass to give fluidity to the rudiment. It is important that the hands be kept as close to the hips as possible, to keep the rudiment smooth. The back of the hands should drag around the hips. Let the arms swing naturally. Do not raise the elbows in an awkward position but keep relaxed. If the hands are allowed out away from the body it gives jerkiness to the rudiment. This is an easy rudiment in which to work up speed but it must not be twirled faster or slower than the rudiment which preceeds or follows it.

The underleg pass. The underleg pass is started from the same position as when doing the hand to hand, i.e., baton held waist high in right hand, palm down, ball to the left. (Figure 29)

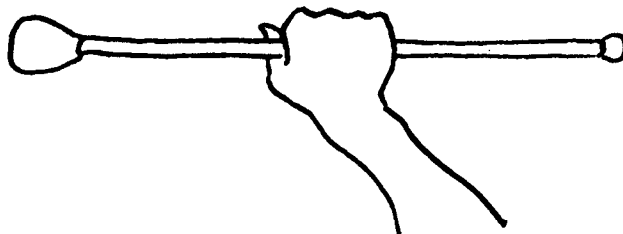


Figure 29

Rotate the baton clockwise until the ball end has made one complete circle. Allow the tip end of the baton to come up and over the top of the right arm, just as though you had wrapped the baton around the wrist. (Figure 30).

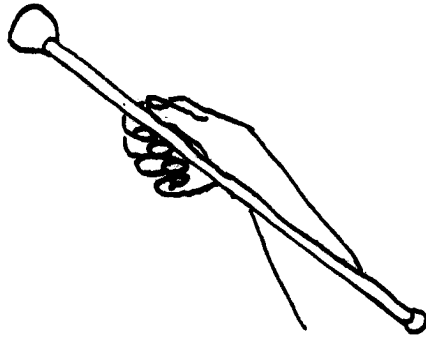


Figure 30

Raise the left leg until the upper part of the leg (thigh) is parallel with the ground. Keep the toe pointed down, head up, body erect. Swing the ball end of the baton under the left leg, fingers of the hand up, until they touch the under part of the upper left leg. (See Figure 31.) Place the left hand under the right hand, palm up, fingers to the front, and drop the baton into the left hand. (See Figure 32.)

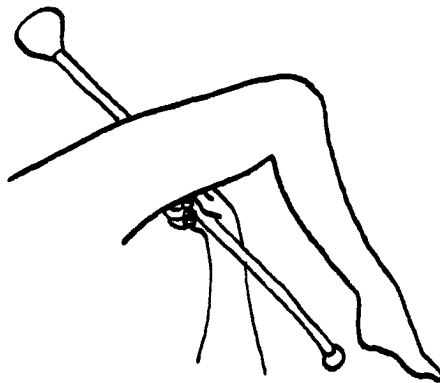


Figure 31

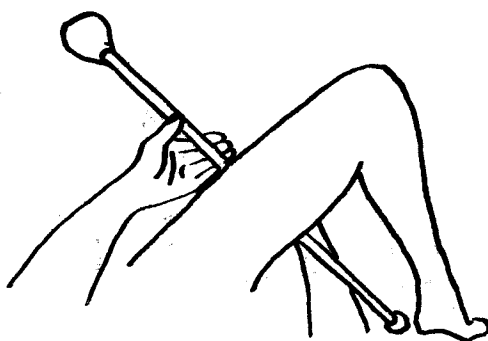


Figure 32

As the leg is returned to the ground the left hand turns over from palm up to palm down. You will notice that the baton has reversed itself, i.e., the ball end is now pointing to the right. To get the baton back in its original position of the ball to the left do another underleg pass. For variety alternate the leg that the baton passes under, the ball end of the baton going inside the left leg and the tip end outside the right leg.

Around the leg. The around the leg rudiment requires some preliminary work. Start by standing on the right leg and swing the left leg forward and back while counting to two. On count one the left leg swings forward, and on count two swing the leg back to the rear as far as possible with the toe pointing straight back. Have the feeling of reaching with the toe as though you were trying to touch the opposite wall. Keep the knee straight toe pointed with the body making a bend at the waist but keep the head up and look straight ahead. The body position should look like the letter "T". (See Figure 33.)

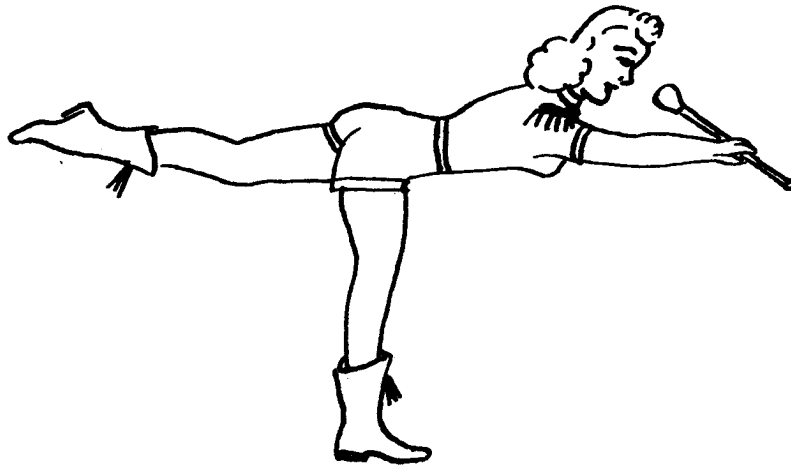


Figure 33

The left leg should be extended to the rear until it is almost in a straight line parallel with the floor. The student may have trouble at first maintaining her balance. If this is the case, shift the weight to the toe and outside of the right foot. The right knee may be bent very slightly and this will help to maintain balance. After getting the swing of the leg and the correct body position along with the balance, put the baton with it. Holding the baton in the right hand as in the position to start the hand to hand twirl, (palm down, ball to the left with the ball end out between the thumb and first finger), wrap the baton around the right wrist and do an underleg pass under the left leg as it swings forward. Grasp the baton in the left hand the same as in the underleg pass; and as the left leg completes its back swing, bring the baton behind the right leg ball first and touch the right leg behind the knee with the back of the hand. (See Figure 34.)

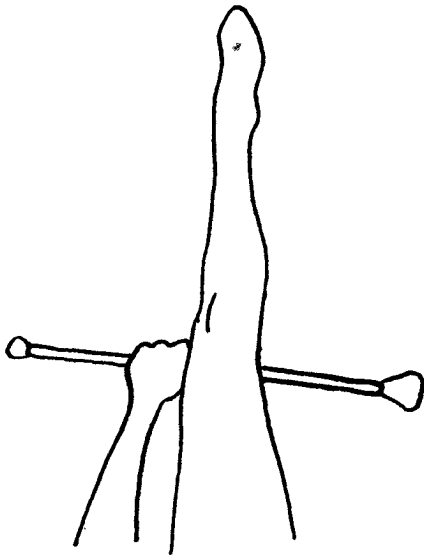


Figure 34

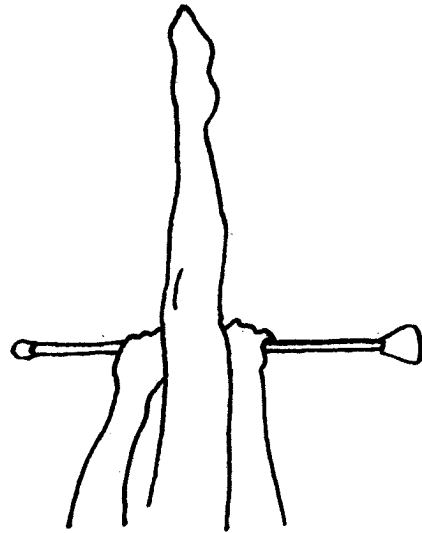


Figure 35

Take the baton in the right hand, (Figure 35), with the back of the hand next to the knee, same as in the left hand, and swing the body to an erect position as the right hand moves the baton up in front of the body. (Figure 36)

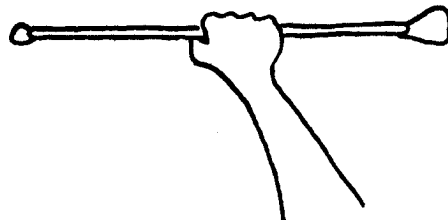


Figure 36

Do not let the left foot touch the floor on the swing forward or backward as this tends to make the rudiment jerky. This rudiment is most effective if done either two or four times, and for variation on the last time, place the left foot on the floor and do a back pass around behind the knees. (See Figure 37.) After each around the leg the baton will be reversed, i.e., the ball end will alternate at the end, first pointing to the right then to the left. If the rudi-

ment is done an even number of times the baton will end up with the ball in correct position to go to another twirl.

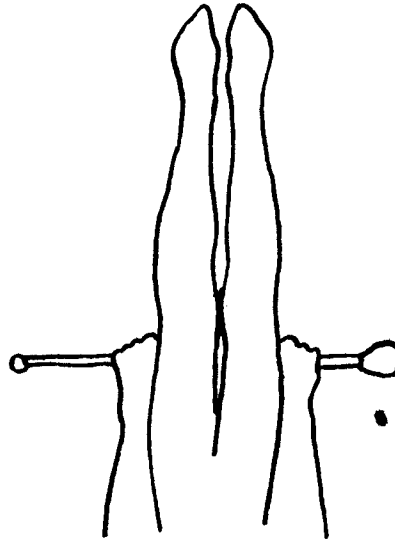


Figure 37

Continuous around the body. This rudiment is sometimes called the reverse body pass. While the back pass must always be around the left side of the body, the continuous around the body must always be around the right side. To start the rudiment hold the baton at the balancing point in the right hand, ball to the left, palm down, same as the start of the hand to hand. With the ball end leading, swing the baton over in a clockwise motion to the right side and behind the back. (Figure 38). Continue the clockwise motion and carry the baton farther behind the body. (Figure 39). After the baton is as far behind the back as possible, ball pointing to the left side, (Figure 40), continue the rotation of the clockwise motion until the ball has made another half

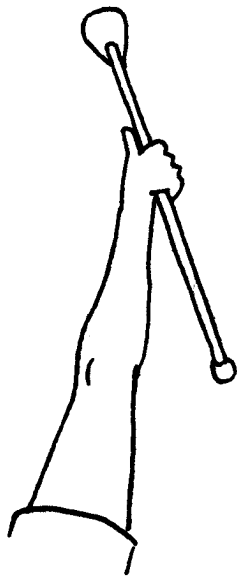


Figure 38

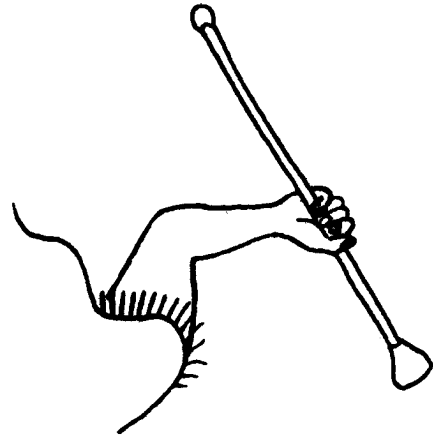


Figure 39

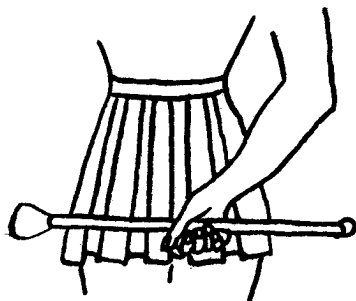


Figure 40

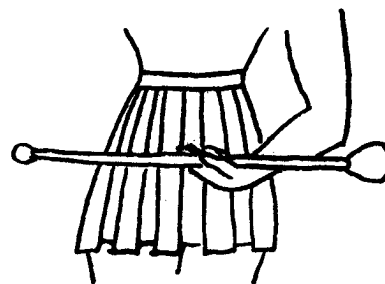


Figure 41

circle, (Figure 41), coming to rest near the back of the right elbow, with the baton resting on the hand between the thumb and first finger. Figure 42 shows the position of the hand upon the baton as it is held in back of the body but shown in front so that the student can see what the baton and hand position looks like behind the body. The left hand is placed behind the back and below the right hand. Palm

up, ready to receive the baton from the right hand when it is released. (Figure 43). Drop the baton into the

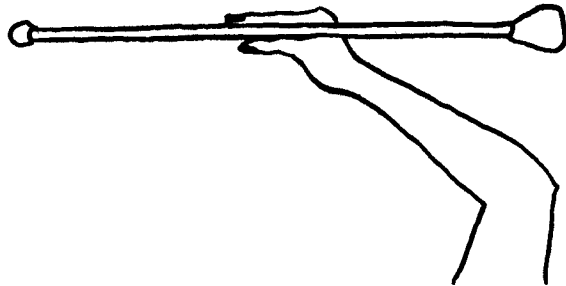


Figure 42

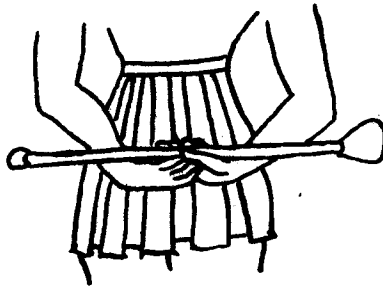


Figure 43

left hand with the ball pointing to the right. Describe a circle by dropping the ball end of the baton and swinging up to the left side of the body. (See Figure 44.) Make another complete revolution of the baton with the tip passing in front of the arm and the ball on the outside coming to rest in front of the body. (See Figure 45.) You will notice that the baton has now reversed itself, i.e., the ball is now pointing to the right. Do the rudiment again and the baton will be back in correct position. This rudiment must be done an even number of times, usually two or

four.

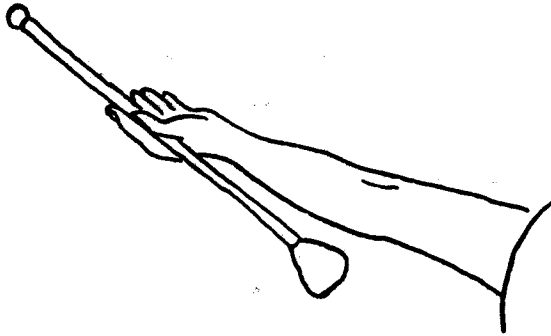


Figure 44

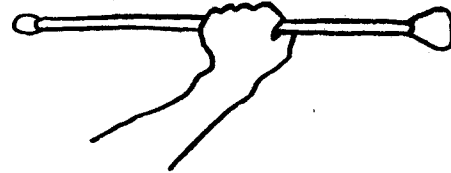


Figure 45

Right hand false figure. The right hand false figure will feel awkward at first; but when smoothed out, it is a flashy twirl and should be in the repertoire of every twirler. Start the rudiment by holding the baton in the right hand, ball to the left, exactly as in starting the hand to hand. (Figure 46). Swing the ball end of the

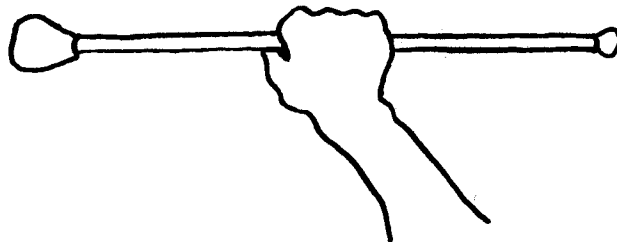


Figure 46

baton up and over in a clockwise motion to the right side and slightly to the rear (Figure 47). Rotate the wrist until the ball has described a complete circle. The back of the hand touching the body. (See Figure 48.) Hold the baton

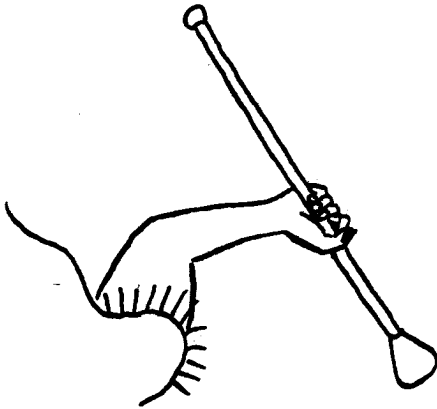


Figure 47

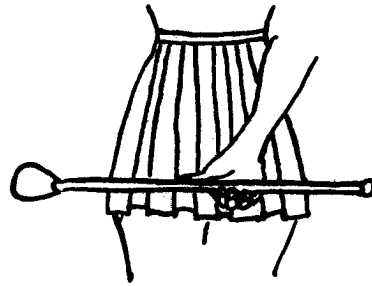


Figure 48

loosely between the thumb and first finger. The ferrule end points to the right. With the arm held down, elbow straight give a little rolling motion to the shoulder and carry the baton, tip end leading to the front of the body, palm turned out (Figure 49). Turn the hand over until the palm is down describing a one half clockwise circle with the ball end of the baton (Figure 50).

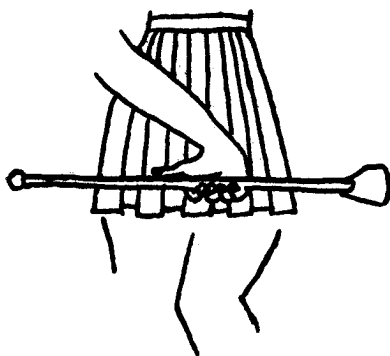


Figure 49

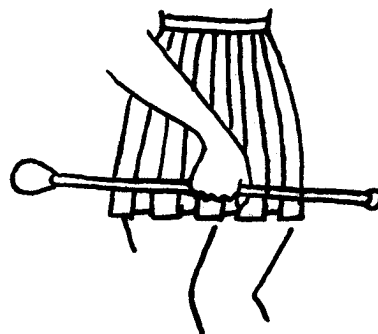


Figure 50

To make this rudiment smooth, work as close to the

body as possible, and on the swing from the back to the front, brush the hip with the back of the hand. Do not allow the baton to pass between the arm and the body. Keep the arm straight, elbow stiff in the back and continue this around the front. Keep a roll in the shoulder.

Left hand false figure. Hold the baton in the left hand palm down, ball to the left (Figure 51). Drop the tip end in front and drag the back of the left hand around the hip and bring the tip end up in back (Figure 52).

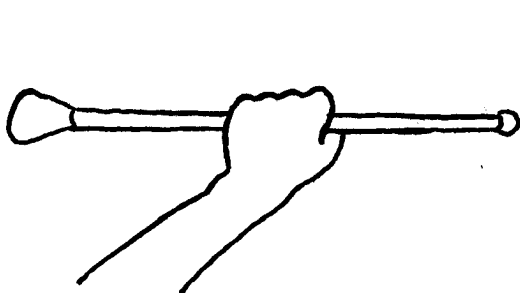


Figure 51

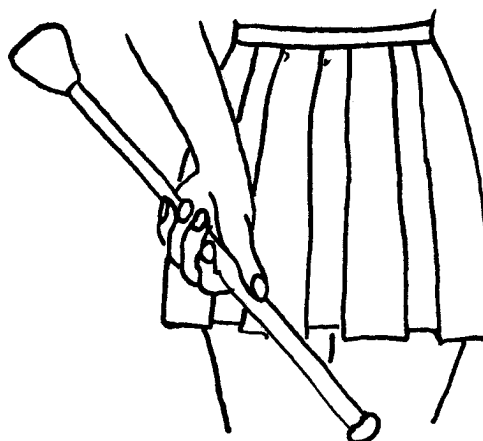


Figure 52

With the tip end describe two complete clockwise circles (backward circles), the first one and one half circles described behind the back until reaching the baton position in Figure 53. Turn the hand over from palm up to palm down on the last half of the second circle, laying the tip end of the baton the front. (See Figure 54.)

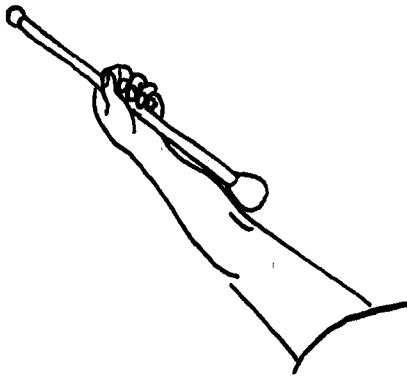


Figure 53

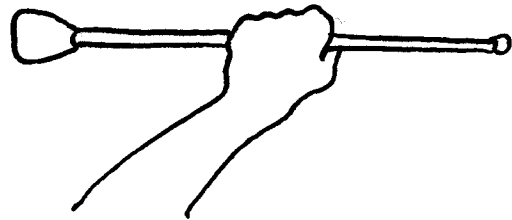


Figure 54

Butterfly. The butterfly is made up of the right hand false figure, left hand false figure, and the hand to hand. To make the twirl continuous, do the false figure in the right hand, then the hand to hand, then the left hand false figure, and go immediately into the right hand false figure. This gives the effect of the wings on a butterfly.

Around the face. Hold the baton in the right hand, palm down, with the ball to the left. (See Figure 55.) Swing the baton up in front and do the false figure with the right hand. As the baton makes the swing to the rear of the body, circle the head with the ball end of the baton. (See Figure 56.) To get the correct arm position make sure that the upper part of the right arm (the biceps) brushes the tip of the nose. To make this twirl more effective, do the right hand false figure in the regular manner, then an around the face. This gives the effect of doing the same

twirl once high and once low.

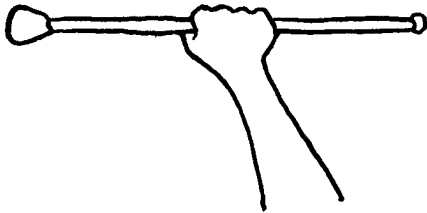


Figure 55

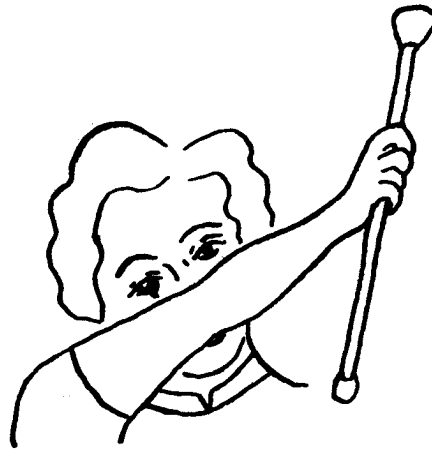


Figure 56

Over the neck. After completing the back pass and as the baton is taken in the right hand, palm down, with the ball pointing to the left, bend over at the waist. The baton ball describes a complete clockwise circle. Swing the baton around the left side of the head until it comes to rest on the balancing point on the back of the neck (Figure 57). Do not throw the baton but lay it on the neck and allow the momentum of the ball end to carry it over the neck and around under the chin. Let go of the baton and quickly bring the right hand back in front of the body to make the catch (Figure 58). The right hand should be shaped like the letter "C", thumb pointing toward the chin. (See Figure 59.) The baton will drop into the right hand with the thumb on the bottom. Close the hand on the baton to complete the rudiment. The baton is now reversed, that is, the ball which has been up to now pointing to the left at the start of the rudiment is now pointing to the right. This intro-

duces the next rudiment.



Figure 57



Figure 58

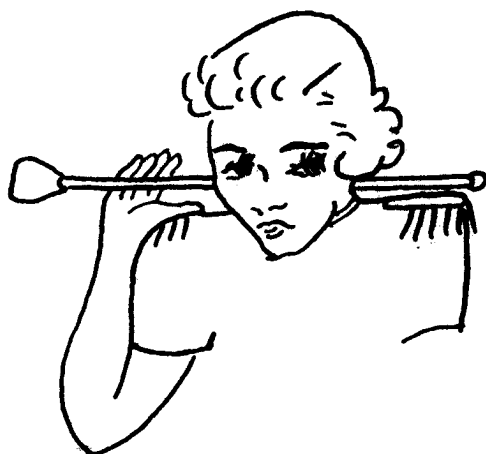


Figure 59

The cheat. The cheat is used in baton twirling to reverse the ends of the baton without breaking the twirling axiom of never crossing the hands. It is a very useful rudiment and should be mastered early in the twirlers training.

Hold the baton in the right hand, palm down, with the ball end pointing to the left. (See Figure 60.) Turn the baton to the right in a clockwise motion until the ball

end of the baton is hanging down between the thumb and first finger, palm up. (Figure 61). Slide the left hand under the

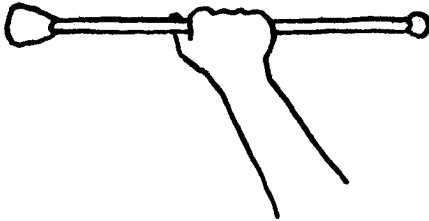


Figure 60

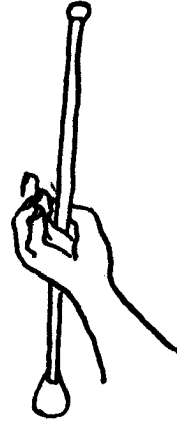


Figure 61

right hand, palm up, and grasp the baton between the thumb and first finger the same as it is held in the right hand. (Figure 62). Turn the left hand over from palm up to palm down (Figure 63). The baton ball is now reversed from its position at the beginning of the rudiment. Work on this



Figure 62

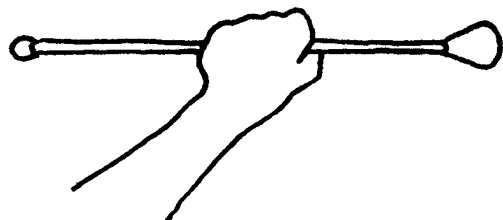


Figure 63

rudiment very slowly, and after getting it to the point where it becomes automatic, alternate between it and the

hand to hand rudiment.

The following rudiments are approached from the basic Flam rudiment and follow a logical sequence. It is suggested that the rudiments be learned in the order in which they are presented. Any of the rudiments may be used in any sequence that the student desires without awkwardness in the twirling routine. They may be interspersed with rudiments from the other basic rudiments provided a smooth transition is used. Transitions will be treated in a separate section of this paper.

Figure eight. Start the rudiment by holding the baton in the right hand loosely between the thumb and first finger, palm of the hand to the left (Figure 64). Swing the baton across the front of the body ball end leading to the left. (Figure 65). Allow the tip end of the baton to

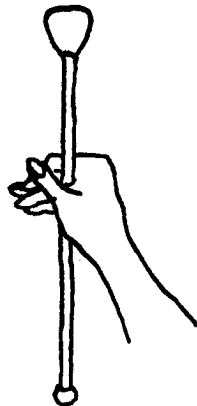


Figure 64

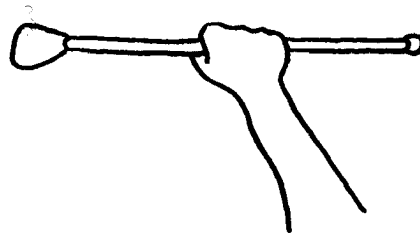


Figure 65

swing freely. Bring the baton up into a vertical position on the left side of the body, ball end up, palm of the hand

out (Figure 66). Swing the baton back to the right side of the body with the hand palm up (Figure 67). The ends of the

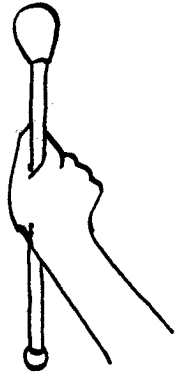


Figure 66

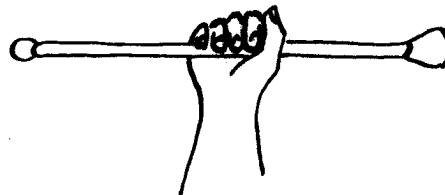


Figure 67

baton will swing and look like they are actually twirling. The right hand describes the figure eight. This twirl may be done with the left hand by repeating the process only holding the baton loosely in the left hand.

Underleg. The underleg from the flam is started by holding the baton in the right hand with the baton in a vertical position, ball end up between the thumb and first finger. (Figure 68). Swing the tip end of the baton under the left leg which has been raised until the upper part of the leg is parallel with the floor (Figure 69). Take the baton

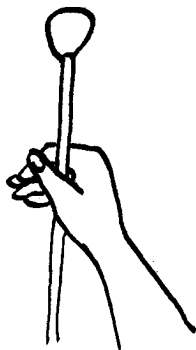


Figure 68

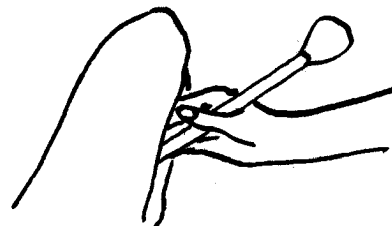


Figure 69

in the left hand between the thumb and first finger, palm toward the body (Figure 70). The baton is carried on under the leg and into the flam with the left hand. In this rudiment the baton is passed inside the leg both going from right to left and from left to right.



Figure 70

Backpass. The flam backpass may be done either around the left side or around the right side. First the left side: Do the flam in the right hand; make the change to the left hand until the baton is doing the flam in the left hand. The backpass is made at any time that the baton reaches an upright vertical position. (See Figure 71.) The right hand is extended behind the body until the forearm is resting across the small of the back, palm of the hand out. (See Figure 72.) Swing the tip end of the baton behind the back holding the baton so that the palm of the left hand is out away from the body. (See Figure 73.) Release the baton with the left hand and take it into the right hand and bring out to the right side of the body and go

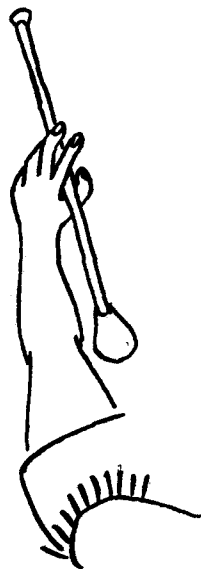


Figure 71



Figure 72

immediately into the right hand flam. To do the flam back-pass from the right to the left, reverse the process and bring the baton out on the left side of the body into the flam.

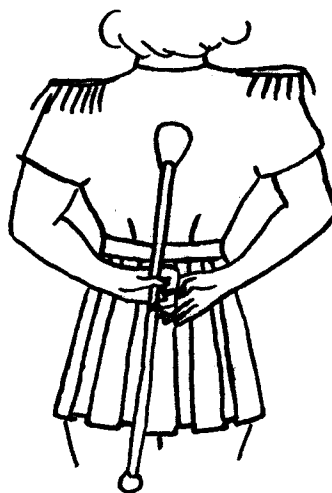


Figure 73

Cartwheel. Start the rudiment with the baton held in the right hand to the side of the body, ball pointing up between the thumb and first finger. (See Figure 74.)

Swing the baton across the body as though doing the figure eight (Figure 75). With the ball end of the baton pointing

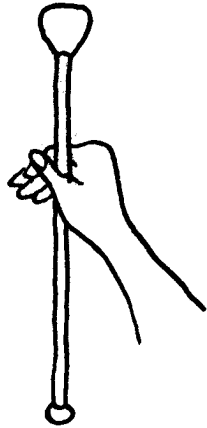


Figure 74

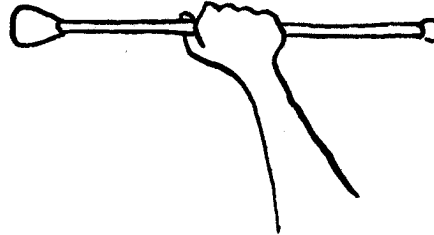


Figure 75

to the rear, rotate the baton to the front in a clockwise motion until the baton comes to rest on top of the right thumb (Figure 76). Place the left hand on top of the baton, palm up (Figure 77). Allow the baton to roll into the left hand. (See Figure 78.) Close the fist around the baton and turn the hand over from palm up to palm down. (See Figure 79.) As the hand is turned over, the swing back to the

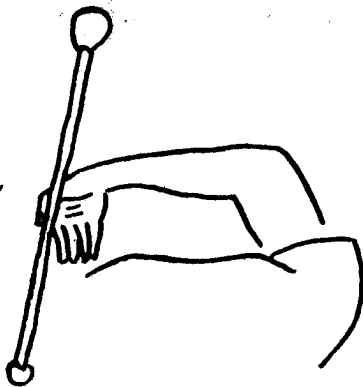


Figure 76

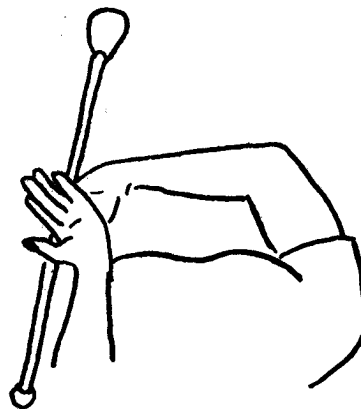


Figure 77

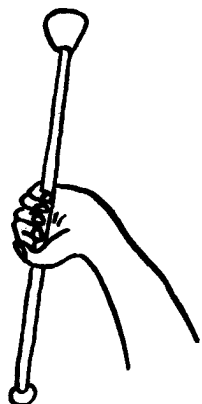


Figure 78

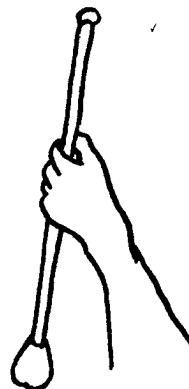


Figure 79

right side of the body is made the same as in the figure eight with the left hand (Figure 80). With the baton held

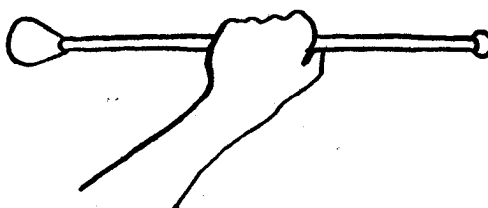


Figure 80

in the left hand, tip up, swing the baton across the front of the body to a vertical position on the right side. With the baton tip held up between the thumb and the first finger describe a counterclock-wise circle until the baton rests on top of the left thumb. (See Figure 81.) Place the right hand on top of the baton, palm up. (See Figure 82.) Allow

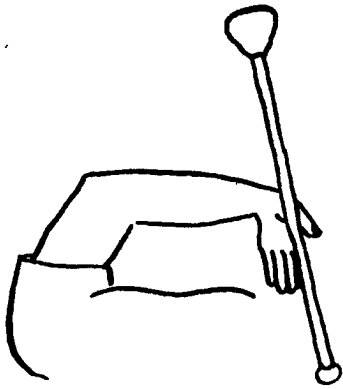


Figure 81



Figure 82

the baton to roll into the right hand, (Figure 83), and go into the flam. The baton reverses itself on the left side of this twirl, but by doing the twirl back to the right side, the baton is again in correct position.

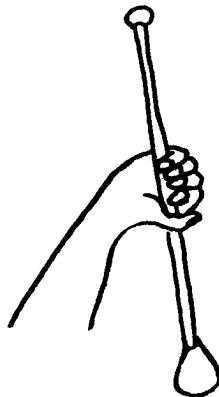


Figure 83

Around the neck. The around the neck is started the same as the basic flam rudiment. Do half of the figure eight to the left and as the baton starts the swing back to the right the grip of the right hand on the baton is shifted until the first finger of the right hand is point-

ing up the shaft toward the ball end (Figure 84). The baton now makes the swing to the right and up and around the right side of the head until the ball end of the baton is on the left side of the head. The baton is placed on the neck with the second, third and little finger of the right hand between the baton and the neck (Figure 85). The three fingers

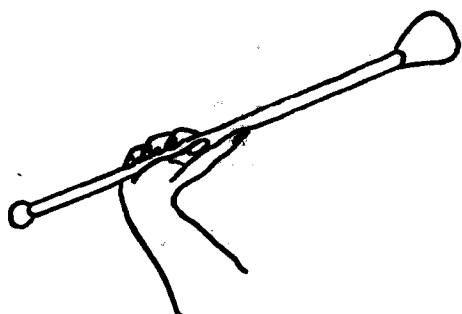


Figure 84

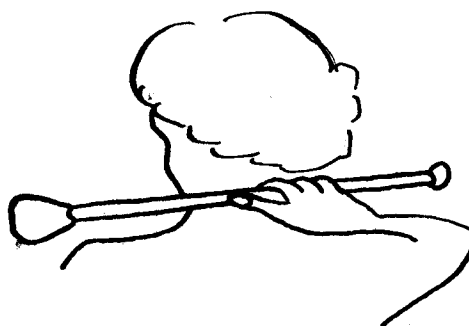


Figure 85

holding the baton touch the small of the neck or the nape of the neck. With the first finger give the baton a push allowing it to swing free until the ball revolves around the neck and comes under the chin. (See Figure 86.) After releasing the baton, the right hand moves quickly back to the right side of the face, hand cupped, palm toward the body. The right hand moves into position in front of the body, thumb pressed to the hollow of the neck. (See Figure 87.) The baton will fall into the right hand to complete the twirl.

It will help the right hand to be in a better

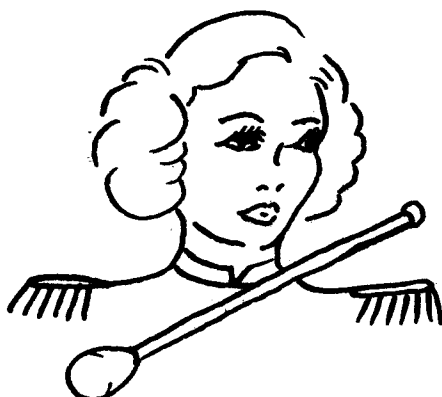


Figure 86

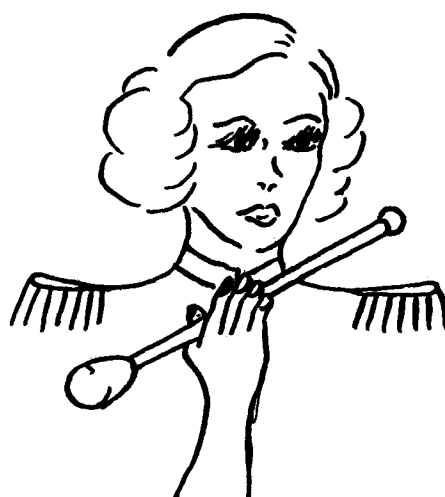


Figure 87

position to receive the baton if the hand is held slightly curved like the letter "C." (Figure 88). The left hand is



Figure 88

not needed at all in executing this rudiment. When first learning the twirl the left hand may be place in the pocket out of the way. Another thing that makes this twirl easier is to drop the left shoulder slightly as the baton comes over the back of the neck. Uniforms that have epaulettes on them makes this twirl a little more difficult unless precaution is taken. When wearing a uniform with

epaulettes it helps to raise the right hand position on the neck and drop the left shoulder more. Work for an easy, fluid motion without jerking.

THE RECOVERY

Even the very best of baton twirlers will sometimes drop the baton. Drops will go practically unnoticed providing an effective recovery is mastered. All recoveries must be practiced until they are perfect; there must be no doubt that the twirler will successfully complete the recovery. Nothing looks quite so hopeless as a recovery attempt that fails. It is better to walk over and pick up the baton than try an unsuccessful recovery. There are three types of baton recoveries that are worth mentioning here and at least one of them should be learned by the student.

The toe recovery. The toe recovery is made by placing the toe of the right foot on top of the baton at its balancing point (Figure 89). With a quick snap of the

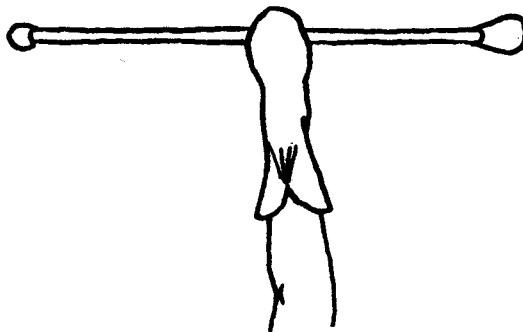


Figure 89

foot roll the baton back on top of the foot coming to rest at the base of the toes, (Figure 90), where it is tossed

into the air with a quick lifting kick and caught in the right hand. To make this recovery more effective, as the

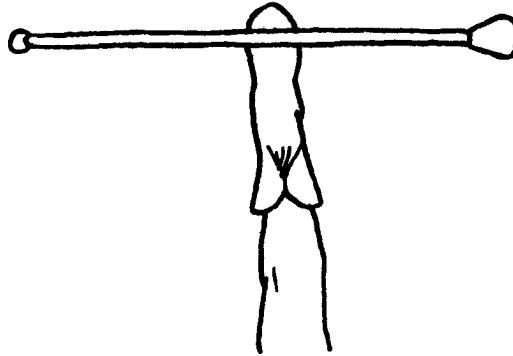


Figure 90

right foot kicks the baton into the air, bend over at the waist and catch the baton behind the back. This recovery should not be attempted with boots or shoes that have a box toe because it is difficult for the twirler to get the toe of the boot under the baton.

The lunge recovery. The lunge recovery is made by reaching down for the baton with the right hand and grasping the ferrule or tip end of the baton, with the body held in a graceful position. Keep the left leg back and straight; extend the right leg toward the baton with the knee slightly bent. (See Figure 91.) Toss the baton like a spear over the upper part of the right arm and catch the baton at the back of the body at the balancing point by the left hand which is held across the small of the back palm up fingers extended to the rear. (See Figure 92.)

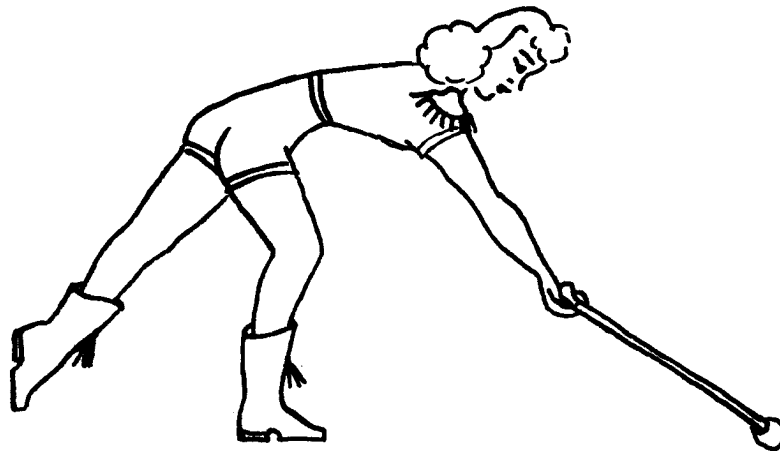


Figure 91

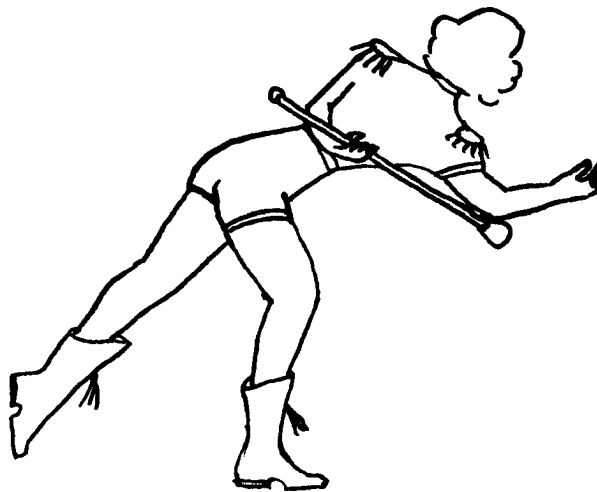


Figure 92

The walkover recovery. Perhaps the most effective recovery is the walkover recovery, but this is the most difficult to do. It should be attempted only by an experienced tumbler or a twirler that has had some acrobatic experience. To do the walkover recovery place both hands on

the baton on either side of the balancing point (Figure 93). Do a quick walkover, (Figure 94), and come up with the baton held in the right hand ready to do any of the basic rudiments (Figure 95).



Figure 93

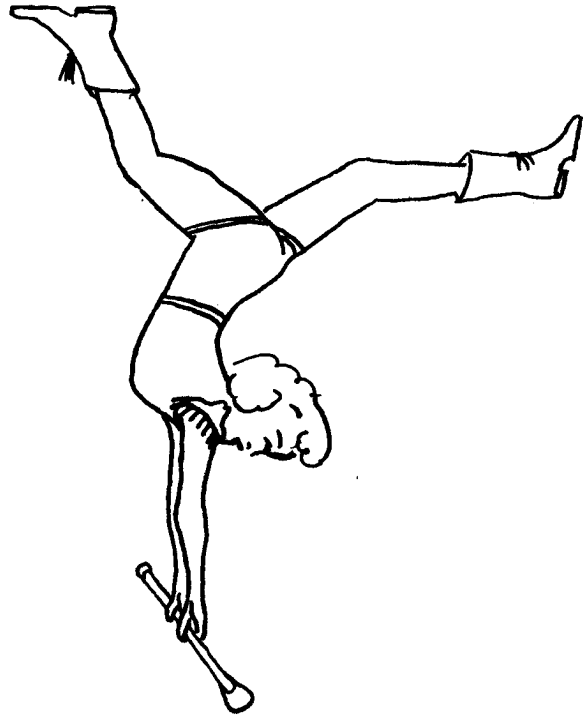


Figure 94

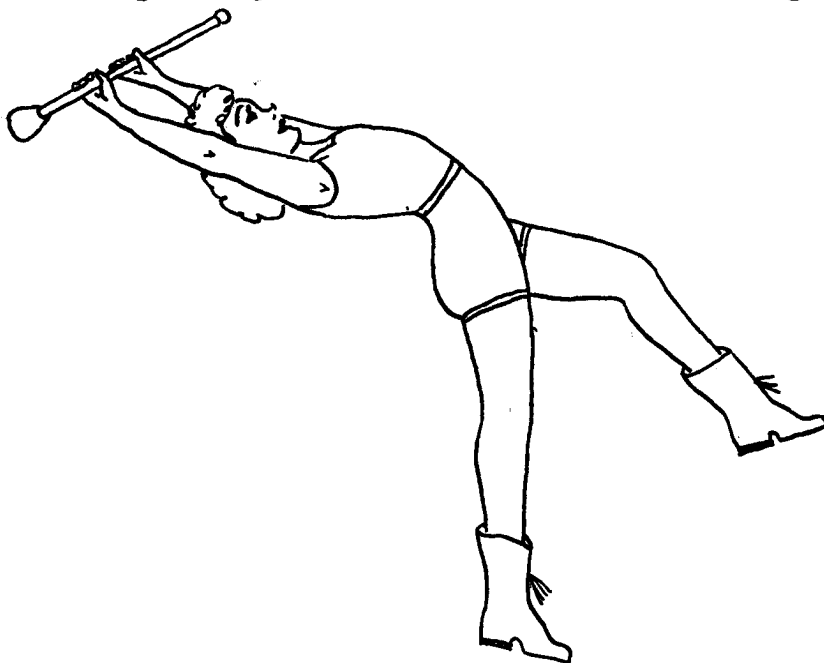


Figure 95

The walkover recovery is more effective if the twirler is an accomplished enough tumbler to do the walkover with one hand and come up with the baton twirling the flam.

AERIAL TOSSES

Before attempting any aerial tosses it is necessary to prepare oneself by reviewing and practicing some worth while preliminaries. While the toss is important the catch is more important. With the perfection of the elementary tosses and catches the more difficult aerial work will be learned with ease. Aerial tosses may be made from any of the three basic rudiments. The toss from the hand to hand will be developed first.

Remember in catching the spinning baton it is important that it is caught exactly on the balancing point. When the baton is thrown into the air it spins exactly like a wheel and the balancing point is the hub or exact center of the wheel. To familiarize yourself with the hub of the wheel toss the baton into the air and let it come down spinning without any attempt to make a catch. To satisfy yourself that the balancing point is the place to catch the baton, watch it several times. Start the basic maneuvers for the hand to hand aerial toss by holding the baton in the right hand in front of the body on the balancing point, palm down, ball end to the left. (See Figure 96.) This is the same position as used when starting the hand to hand. Swing the baton into the air with the palm of the hand still down

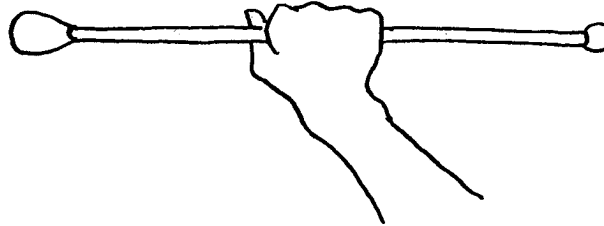


Figure 96

and allow the baton to be tossed into the air without it revolving. Just let it go, do not snap the wrist. Be sure you do not push the baton into the air but allow the arm to swing up straight and let the baton go three or four feet into the air. Do not let the baton spin or revolve in the air. The release of the baton is shown in Figure 97.

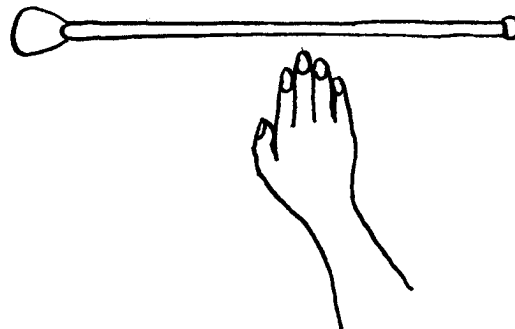


Figure 97

The catch is made with the right hand held in front of the face, palm out, hand cupped in the shape of the letter "C." (See Figure 98.) The catch is made by grasping the baton at the balancing point with the hand in this curved position,

palm out. Make the catch quickly snapping the baton into the hand and closing the fingers around the shaft as soon

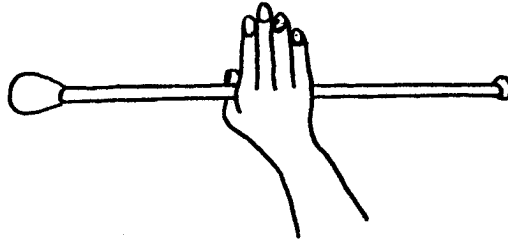


Figure 98

as contact is made. The hand can be held slightly above the head and follow the baton down until it reaches about face level. The catch is completed at about chest height and the follow through is ended at the waist. This follow through with the baton is important; come down with the baton and do not insert the hand on the balancing point lazily but make the catch with a darting motion of the hand. The fingers of the hand must be cupped and held together, this will eliminate many broken finger nails and painful bumps on the fingers by the baton. By having the fingers cupped and held tightly together the hand can take a great deal more shock than if the fingers are spread apart where the force of the catch might have to be taken on one finger. To keep from breaking the fingernails back keep them cut short.

After the baton has been thrown into the air and

caught many times without being allowed to turn over, let the baton make one half of a revolution. Do this by allowing the ball end of the baton to cause it to turn over from left to right. Do not snap the wrist. After the half revolution has been mastered allow the baton to make one complete revolution. Work on the one complete revolution, then allow the baton to make two complete turns in the air and keep increasing the number of turns. It will be necessary to toss the baton a little higher as the turns increase but make sure that the height is gained by more follow through and not by scooping the knees to gain height. The higher the release point with the hand the higher the toss will be. DO NOT attempt aerial tosses when twirling in a spotlight as the baton will go into the darkened area above the limits of the spotlight and upon returning into the light there will not be enough time allowed to adjust the eyes to the baton to make the catch.

With the learning of the aerial toss a whole new field of baton twirling is opened to the student. Remember to practice slowly. The catch is the climax of the toss.

While aerial tosses may be made from any of the basic rudiments, perhaps the easiest one to develop is from the hand to hand. Go back to the basic rudiment of the hand to hand, do a backpass and as the baton is brought to the front of the body make the toss into the air. Catch the baton and go directly into the backpass.

The horizontal toss. The horizontal toss may be

made at any time that the baton is passing over the top of the arm (Figure 99). The throw is made by tossing the baton

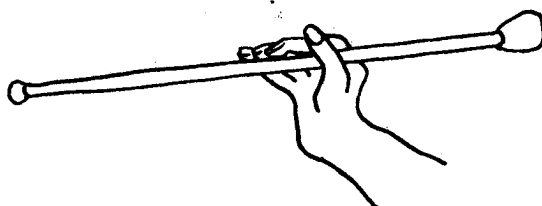


Figure 99

into the air with an upward motion of the arm. The height of the toss is dependent on how high the arm is raised when the baton is released. Be sure to keep this toss out away from the body to keep from getting hit in the face on its descent. The catch is made by holding the hand in the shape of the letter "C" and holding the hand palm up, thumb toward the body (Figure 100).

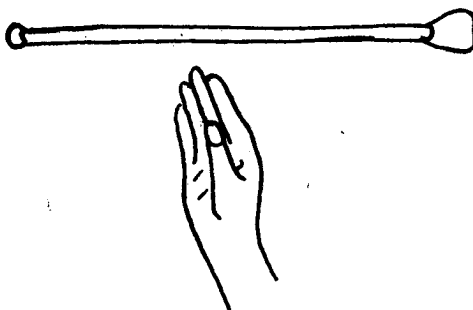


Figure 100

The zip-up. The zip-up is one of the best aerial

tosses because of its fluidity of motion. To start the zip-up attention should be given to the catch first. While the other aerial tosses are started and completed in the same hand the zip-up is tossed with one hand and caught with the other. The zip-up is caught with the left hand and some preliminary practice should be done before attempting the toss. The left hand is held in front of the body, palm up with the hand cupped, thumb toward the body (Figure 101). The left elbow is close to the body and lies near



Figure 101

the left hip placing the hand about waist high on the conclusion of the catch. The follow through is started with the hand held just above the head. Contact with the falling baton is made about chest height and the catch is completed at waist height. The toss is made with the right hand by holding the baton waist high, ball end to the left, palm down. (See Figure 102.) The zip-up makes use of three rudiments. The hand to hand, back-pass, and toss. The toss is made with the right hand, catch in the left hand and go immediately into a back pass around the left side

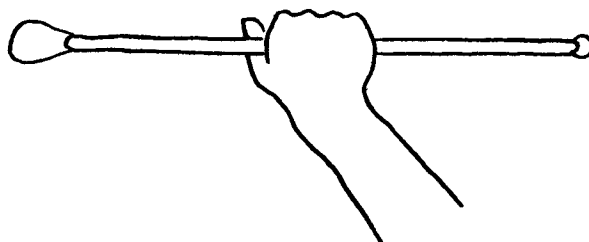


Figure 102

of the body. Take the baton in the right hand and swing in front of the body and toss. The toss does not have to be very high, allow the baton to make two or three complete revolutions in the air before being caught in the left hand. Be sure to keep the left hand cupped with the fingers held closely together to prevent taking the shock of the catch on any one finger.

Bounce toss. The bounce toss is a variation of the regular high toss. Toss the baton into the air with the right hand and as the right hand makes the catch instead of inserting the left hand, simply give the baton another toss into the air. The left hand is not used in this twirl. The immediate toss after the catch gives the effect of bouncing the baton back into the air. Bounce tosses need not be very high, eight or ten feet is plenty.

Continuous around the body toss. The continuous around the body toss is a rudiment that is inserted between two continuous around the body. Hold the baton in the left

hand, palm up, ball to the left, about waist high (Figure 103). Toss the baton into the air by turning the left

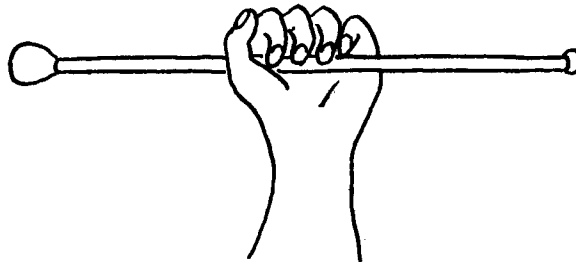


Figure 103

hand over and raising it up as the toss is made. The baton will make two complete revolutions in the air. The catch is made with the right hand; same as all right hand tosses, palm out, fingers curved in the shape of the letter "C." Catch about shoulder high (Figure 104). Catch the baton

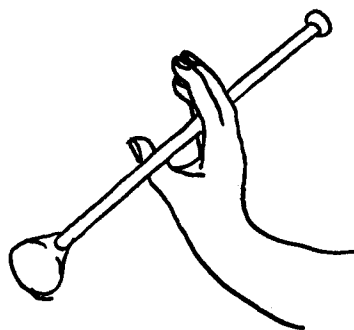


Figure 104

in the right hand and go immediately into the continuous around the body.

Butterfly toss. As its name implies, the butterfly toss comes from the right hand false figure, which is the first part of the butterfly. After completing the false figure in the right hand, toss the baton into the air and catch it upon its descent and go immediately into the right hand false figure. The toss and false figure movement are made in one continuous motion.

Underleg toss and catch. The underleg toss and catch rudiment is approached from the basic hand to hand rudiment. Grip the baton in the right hand at the ferrule, palm down (Figure 105). Make one complete clockwise circle

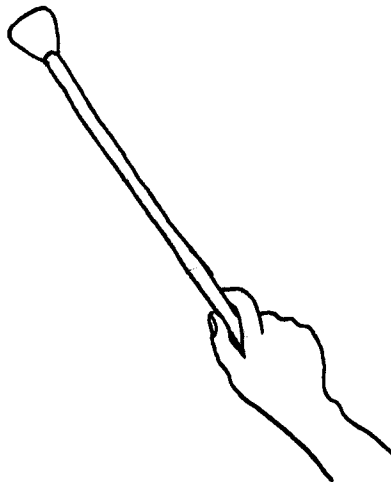


Figure 105

with the ball end of the baton. Raise the left leg until the upper part of the leg is parallel with the floor, toe pointed down. Swing the ball end of the baton under the leg until the thumb side of the wrist touches the under side of the leg. (See Figure 106.) Release the baton and allow it to spin into the air. Quickly swing the right leg to

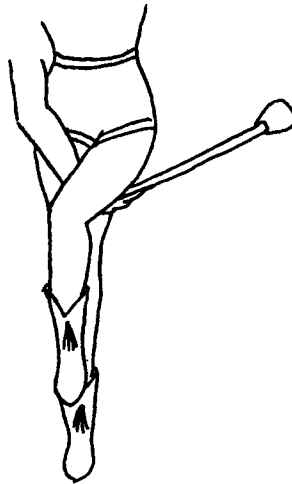


Figure 106

the left, and reach under the right leg with the left hand, palm up, fingers curved. (Figure 107). Catch the baton in the left hand. (Figure 108). Bring the baton from under



Figure 107

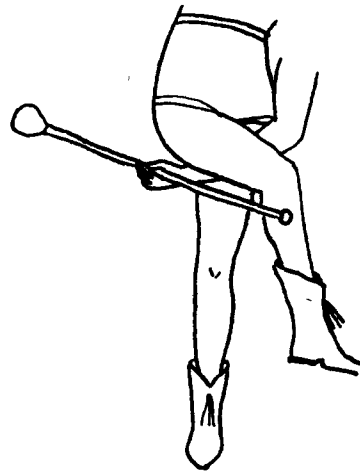


Figure 108

the leg and go into the back pass. Slip the hand down on the baton until it reaches the ferrule end of the baton and repeat the rudiment.

The behind the back catch. The behind the back catch is started out the same as the other aerial tosses.

Do a backpass and toss the baton into the air with the right hand. As the baton descends ready to be caught, quickly turn the body one quarter turn to the left and throw the right hip out (Figure 109). Lay the left arm across the small of the back with the palm of the hand up, fingers extended out, thumb next to the body (Figure 110). Extend the right arm into the air as though the catch were to be made in the right hand, only allow the baton to fall past



Figure 109



Figure 110

the right hand, down the side of the body, and make the catch in the left hand. To come out of the back catch, do a false figure with the left hand back to the front of the body ready to do the hand to hand. The extension of the right hand up in the air as though the catch were to be made in the right hand is very deceptive and makes the rudiment that much more effective because for a second, the spectator will think that the baton has been missed.

Horizontal bounce toss. After doing several horizontal spins, throw the baton into the air in the horizontal toss. Make a platform of the left hand, palm up, fingers extended to the front (Figure 111). As the baton descends swing the left hand up and strike the baton on the balancing point with the palm of the hand and toss it back into the air (Figure 112). When it descends, do the same



Figure 111

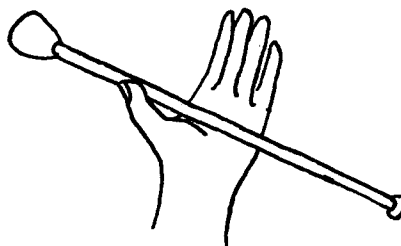


Figure 112

thing with the right hand and gently toss the baton back and forth in the air from one hand to the other. The momentum of the spin will diminish, and when it does, grasp the baton in the right hand and do the horizontal once or twice to work up the speed again.

The whip. Hold the baton in the right hand, thumb up, ball end of the baton protruding up between the thumb and first finger, in a vertical position at the right of the body. (See Figure 113.) Swing the baton to the left side of the body, ball end leading. (See Figure 114.)

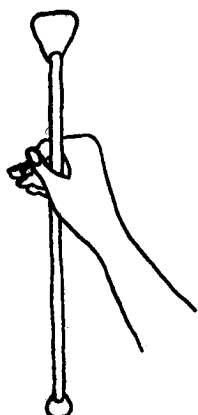


Figure 113

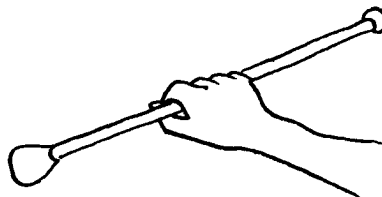


Figure 114

Swing the baton up and start back to the right. As the baton turns over, the hand is held palm up. Allow the baton to fall into the space between the first and second finger. The baton rests on the first finger with the second finger and the thumb on top of the baton (Figure 115). Swing the

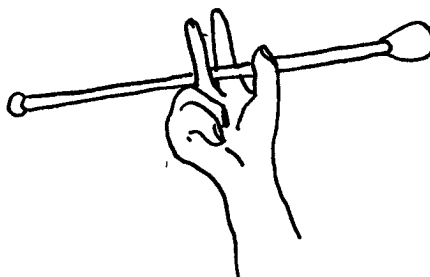


Figure 115

baton to the right side of the body, ball end leading and up by the head. As the baton makes the swing to the right, allow the baton to roll down through the fingers until it is held between the second and third finger. (See Figure

116.) Draw the first and second fingers back into the palm of the hand, allowing the ferrule end to fall down in front, holding the baton with the third and little fingers (Figure 117). Grasp the baton in the hand as the ball end

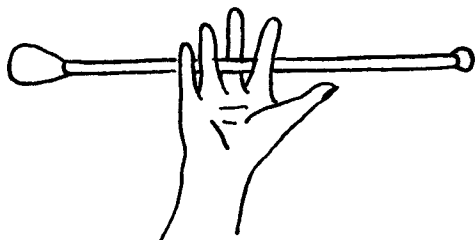


Figure 116

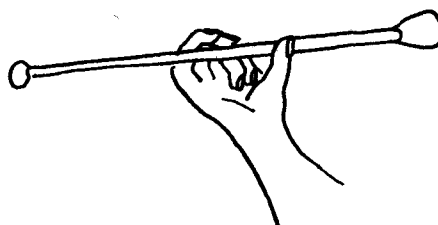


Figure 117

of the baton noses over and starts its downward motion (Figure 118). Swing the baton immediately to the left side

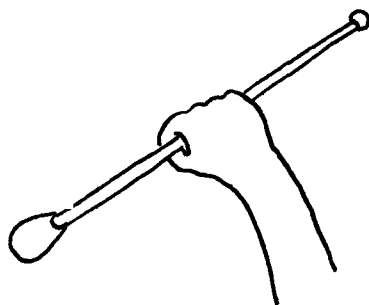


Figure 118

of the body and start the rudiment over again.

The whip toss. Unlike other tosses the whip toss

is not made in front of the body but is made at the side of the body. Do the whip with the right hand and as the baton reaches the position of being held between the second and third finger, ball end of the baton up, palm of the hand to the front, (Figure 119), instead of withdrawing the first and second fingers back into the palm of the hand, quickly turn the hand over and with a lifting motion throw the baton spinning into the air (Figure 120). The baton



Figure 119

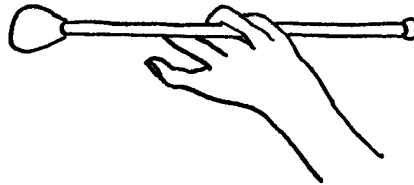


Figure 120

is allowed to make two or three complete revolutions and then caught in the right hand. To make the catch, hold the right hand to the side of the body about shoulder high, fingers curved, palm toward the center of the body. (See Figure 121.) As the baton descends quickly insert the hand on the balancing point and go directly into the flam with the right hand. This catch will seem awkward at first because the baton is out of position from all of the other aerial catches.



Figure 121

Forward thrust. The forward thrust comes from the basic rudiment, the horizontal. Hold the baton in the right hand, ball end to the left, and start the horizontal twirl. Swing the right hand far to the left side of the body and then back far to the right side and behind the body, always keeping it parallel with the floor. Give a lunge with the left foot going forward as the right hand makes its swing forward. The body position is the left leg extended to the front until the lower part of the leg is perpendicular to the floor. The upper part of the leg is held parallel with the floor. The body is held erect with the right leg to the rear and straight. (See Figure 122.) It is important that the left leg be thrown out far enough to assume the correct body position as shown in Figure 122. All of the motion is forward. The right leg does not inch backward but remains in its original position. The head is up look-

ing straight ahead.

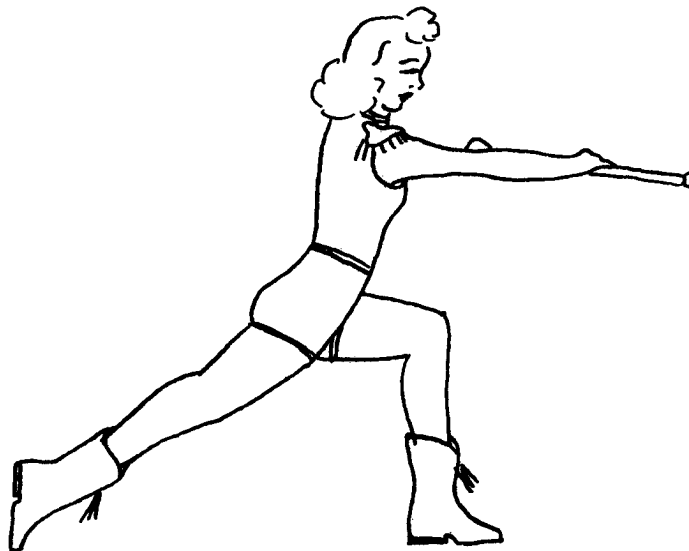


Figure 122

To come out of the forward thrust, give a strong push on the left leg and swing the body up to the right and to the rear, spinning on the toe of the right foot. Spin completely around until facing front again. The rudiment is done to the count of eight. On counts one to seven swing the right arm doing the horizontal from far right to the left and back again to the far right and to the rear. On count eight the right arm is swung quickly forward and the body thrown into the forward thrust position. On counts one through six stay down in the forward thrust and do six horizontal twirls. On count seven and eight come back up and complete the spin to the rear. Each count is one revolution of the baton in the horizontal spin. While practicing this rudiment count: one, two, three, four, five, six, seven, down; one, two, three, four, five, six, up, and around. This rudiment looks especially

effective when done with a twirling corps. For a more startling effect alternate the girls going down and back up, allowing them to go down one at a time. To do this have each succeeding twirler in the line do one more horizontal than the previous girl before going down into the forward thrust.

The high throw. The real high throw is a rudiment that must be treated separately from the other aerial tosses. It is very difficult but a highly effective rudiment. To start the throw, hold the baton by the ferrule end in the right hand with the tip cradled in the palm of the hand (Figure 123). A short running step is employed, similar

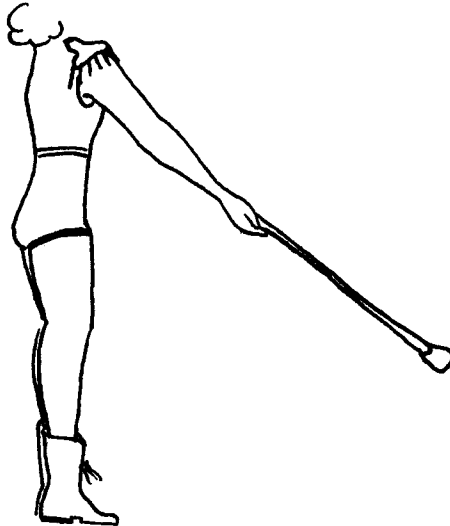


Figure 123

to the three step approach used in bowling. Start with the left foot out in front on count one. The arm and the baton are held to the front of the body and extended up. (See Figure 124.) As the left foot strikes the ground, the back swing with the baton is started. On count two the

right foot strikes the ground and the back swing is completed. (See Figure 125.) On count three the left leg is swung forward, and the right arm swings rapidly forward and up completing its arc as the left foot strikes the ground (Figure 126). The baton is released with a great deal of thrust and follow through. The baton is allowed to free itself

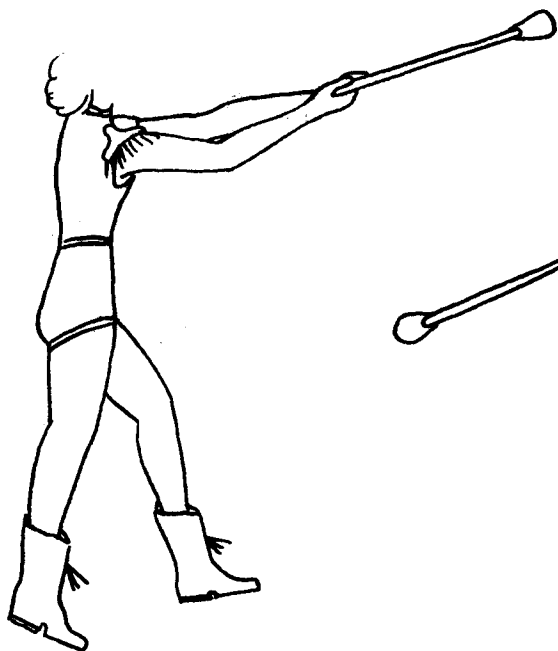


Figure 124

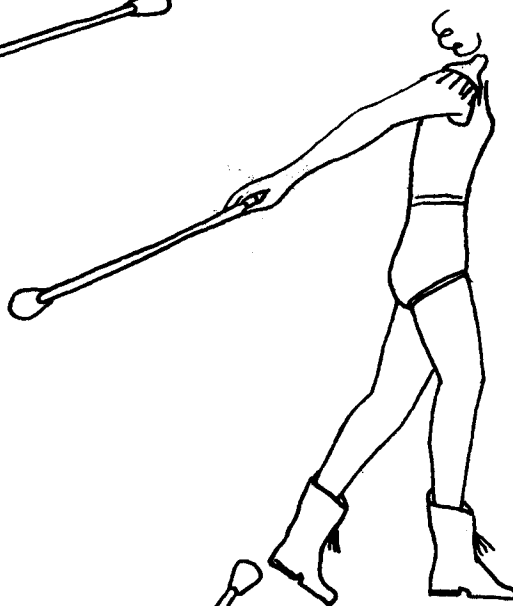


Figure 125

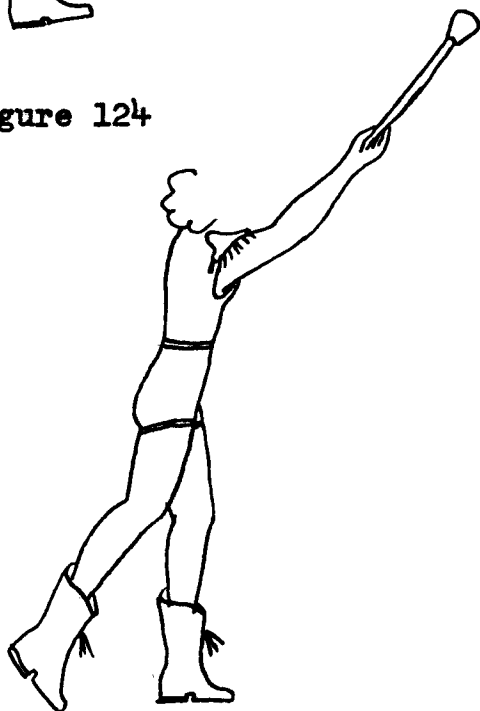


Figure 126

from the right palm and is not snapped but simply allowed to slip out of the hand at the top of the swing. By arching the back slightly and putting the force of the throw in the right arm and shoulder, the baton should go straight into the air fifty or sixty feet. The baton is spinning directly toward the thrower as it descends and therefore, the twirler must make a quarter turn to the right to make the catch. The catch is made the same as any other aerial toss by taking the baton in the right hand, fingers cupped like the letter "C." To make the catch more effective, arch the back and make the catch right above the chest.

Head spin. This rudiment is very difficult and should be attempted only by twirlers who have mastered the material already presented. Hold the baton in front of the body in the right hand by the thumb and tips of the first and second fingers, wrist bent, hand drooping downward. (Figure 127). Place the baton on top of the head with the same hand position (Figure 128.) The ball end of the baton

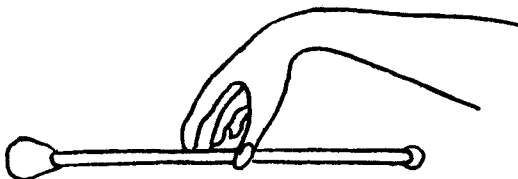


Figure 127

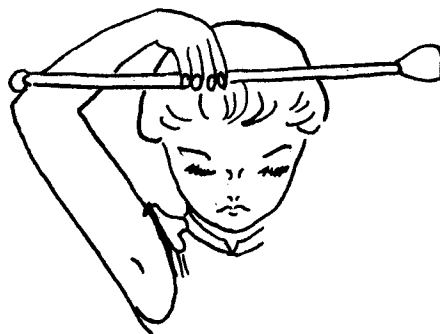


Figure 128

is out between the thumb and first finger. Give the baton a spin with the thumb and fingers to the left or counter-clockwise, allowing the baton to make one complete revolution. Place the left hand in front of the head with the thumb touching the forehead, fingers curved, palm up, and as the baton completes its revolution, take it in the left hand. (Figure 129). After receiving the baton into the left hand, complete the rudiment by doing a backpass and back into the hand to hand.

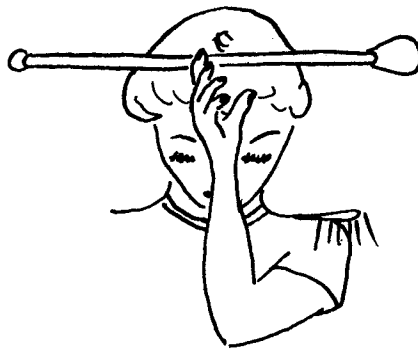


Figure 129

Palm spin. Like the head spin the palm spin should be done only if the other twirls have been mastered. The hand position is exactly the same as used in the head spin. Baton in the right hand, palm down, wrist slightly bent, held between the thumb and first and second fingers, ball end of the baton pointing out between the thumb and first finger. (See Figure 130.) Place the left hand even with the eye and about sixteen inches from the head, with the

fingers of the hand extended up and slightly to rear, palm out, thumb to the right. (See Figure 131.) Place the baton on the palm of the left hand with the ball end of the baton extending out between the thumb and first finger (Figure 132).

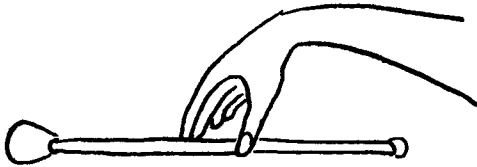


Figure 130



Figure 131

Give the baton a spin with the right hand and allow it to make one complete revolution until it spins back with the ball end of the baton out between the thumb and first finger of the left hand (Figure 133). Close the left hand around

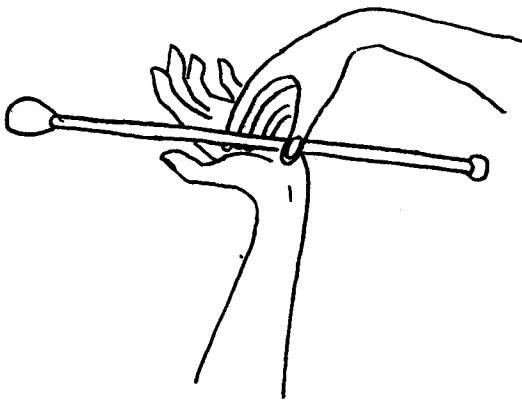


Figure 132

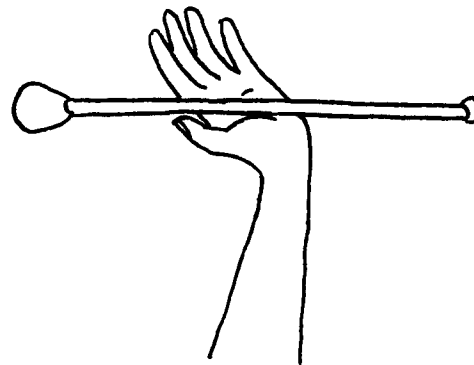


Figure 133

the baton and swing down into the backpass.

FINGER TWIRLS

Like the aerial work, finger twirls open a completely new medium of twirling. The most effective finger twirl is perhaps the one finger twirl, followed by the three and four finger twirls, which act as forerunners to more advanced rudiments.

One finger twirl. It is best to warn the twirler that when first trying the one finger twirl she can anticipate lots of drops, but the important thing is to not become discouraged. When it is mastered, it is very flashy and a favorite with all twirlers.

Hold the baton in the right hand with the baton resting on the thumb and second finger with the first finger on top of the baton, ball end to the left. (See Figure 134.) You will notice from the diagram in Figure 134 that the baton is held slightly off balance to the right of the balancing point. Turn the hand slightly to the right allowing the start of a clockwise turn. Allow the baton to roll around the first finger. (See Figure 135.) As it rolls around the finger, give the hand a slight push to the right until the baton is again held to the right of the balancing point. You will employ the use of the thumb and second finger to get started on this rudiment. As soon as possible pull the thumb out of use, and with constant

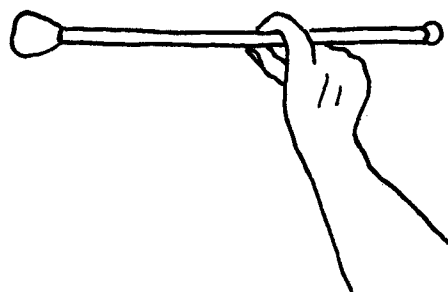


Figure 134

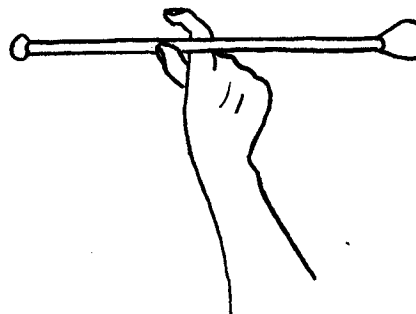


Figure 135

practice the rudiment becomes truly the one finger twirl.

The three finger twirl. Hold the baton in the right hand, ball end to the right, palm up, with the baton resting on the first finger with the thumb and second finger on top of the baton (Figure 136). Allow the baton to spin to the left, counterclockwise, until it rests on the second finger, first and third fingers on top of the baton and the ball end pointing to the left (Figure 137). This is a one

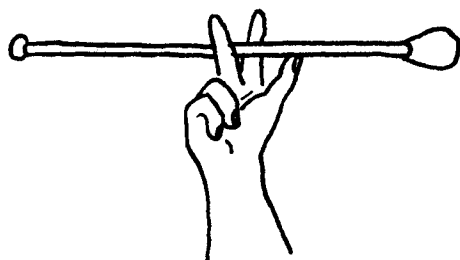


Figure 136

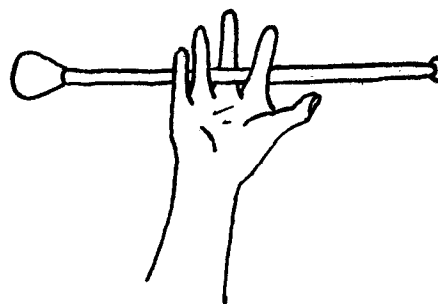


Figure 137

half counterclockwise revolution. Pull the first finger back into the palm of the hand allowing the baton to drop straight down and hold the baton between the second and third fingers (Figure 138). Continue the counterclockwise motion of the baton and allow it to roll up and over the top of the first and second fingers (Figure 139). Catch the baton between the thumb and first finger (Figure 140). Curve the second, third, and little fingers back into the hand. Flip the second finger down on the baton, and you are ready to repeat the rudiment (Figure 141).

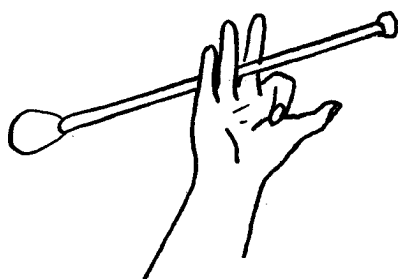


Figure 138

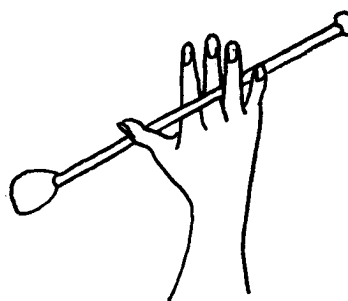


Figure 139

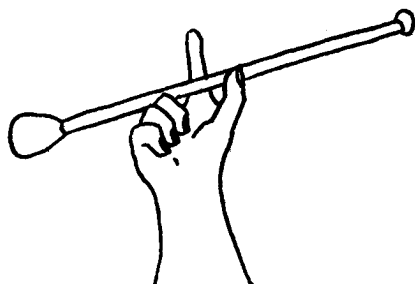


Figure 140

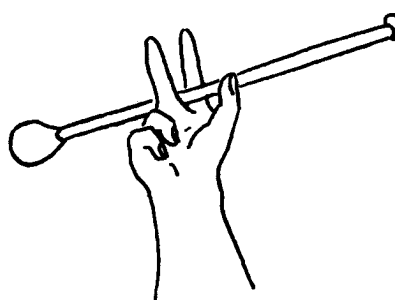


Figure 141

The four finger twirl. The four finger twirl is a continuation of the three. Start the same as when doing the three finger twirl with the baton held in the right hand, ball end to the right, palm up, with the baton resting on the first finger with the thumb and second finger on top of the baton (Figure 142). Allow the baton to spin to the left, counterclockwise, until it rests on the second finger, first and third fingers on top of the baton, ball end of the baton to the left (Figure 143). Pull the first finger back into the palm of the hand and allow the baton to rotate to the left another half revolution until it is resting on top of the third or ring finger, with the first and second fingers on top of the baton (Figure 144). Continue the

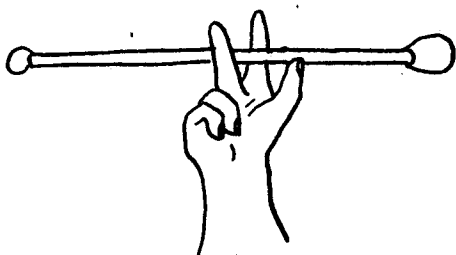


Figure 142

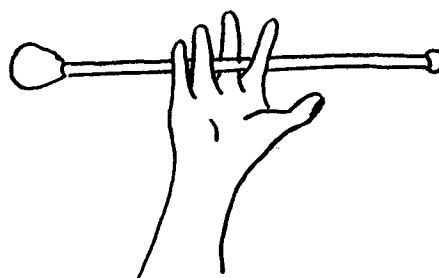


Figure 143

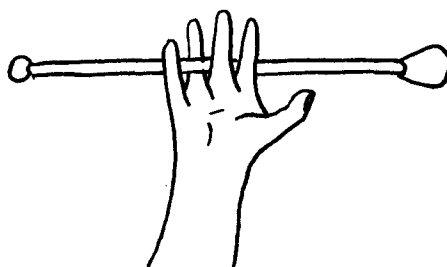


Figure 144

counterclockwise motion of the baton and allow it to roll over the top of the third, second, and first fingers and into the hand where it is caught (Figure 145). The baton makes

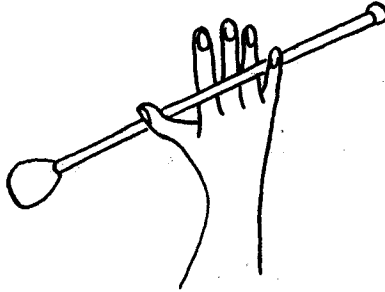


Figure 145

two complete revolutions from the start to the finish. To repeat the rudiment, curve the fingers back into the palm of the hand and allow the baton to roll around the first finger where it is picked up by the fingers and rolled down through them again. This rudiment should be practiced continuously, running down through the fingers until it can be repeated many times without jerkiness or slowing down. The rudiment should be done equally as well in either hand.

TWIRLING ON THE MARCH

The baton twirler will find that most of her twirling in the fall season is confined to the street and football field and requires twirling and marching at the same time. Very little has been written or said about twirling on the march. It has been assumed that if the twirler is

an accomplished twirler in stationary routines that she will also be a good twirler on the march. There are a few things that should be emphasized in twirling on the march. The high throws or any other aerial work should have special attention. All tosses must be thrown with the fact in mind that the twirlers position has changed from the time of the beginning of the toss or point of release until the catch. At the very least two steps ahead are consumed and in the case of high tosses as much as ten or fifteen feet of road space will be used from the toss to the catch. It is necessary to judge the height of the throw and allow for movement by the twirler on the ground. A lead of a few feet to ten feet must be taken into consideration. The baton must come down where the twirler is going to be or conversely the twirler must be where the baton is going to come down. With a little practice the twirler can judge how far in advance from release point she will be on the catch point and allow that much lead on the toss. Until the twirler becomes adept at judging the lead of the toss, it is wise to leave all aerial work out of the marching routine.

Under leg on the march. The underleg twirl can be done on the march very effectively. Start with the baton in the right hand, ball to the left, palm down about waist high. (See Figure 146.) This is the position that the baton will assume when finishing a backpass or a hand to hand.

Wrap the baton around the right wrist the same as in the regular under leg pass; and as the left leg is raised, hop on the right leg about one half stride ahead. The baton will pass under the left leg on the hop (Figure 147). Do

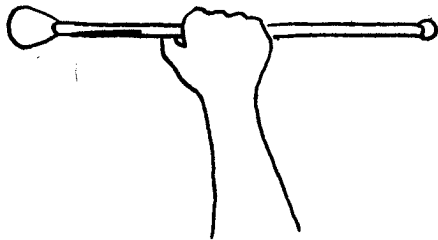


Figure 146

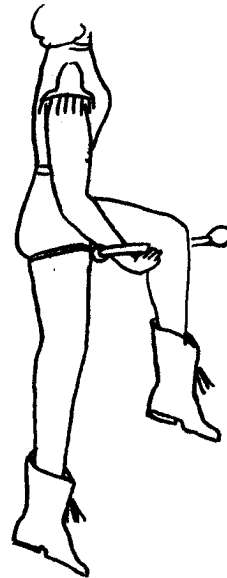


Figure 147

a backpass, and this time take the baton under the right leg as you hop on the left leg. The little dance step used is the same as that which is used in the Schottische. The count would be as follows: left, right, left, hop on the left, right, left, right, hop on the right. You will notice that at the end of each sequence of the underleg, you will be out of step, but this will last only until the sequence is performed again. It will work out the best if the sequence is started on the left foot with the baton passing under the right leg first, then the left leg and repeat. As the baton will reverse itself on each underleg, it will mean that the ball end is placed under the right

leg, the blank or ferrule end under the left leg. This rudiment should be done an even number of times. When done in unison with a twirling corps it is a very effective rudiment.

Horizontal on the march. The horizontal rudiment is used with a weave when done on the march. The rudiment is done the same as when standing still. The weave is executed by stepping forward with the left foot, (Figure 148), and as the right foot is swung forward the body is turned to the rear, (Figure 149), spinning on the right toe until the body is again headed forward with the left foot extended to the front. (Figure 150).

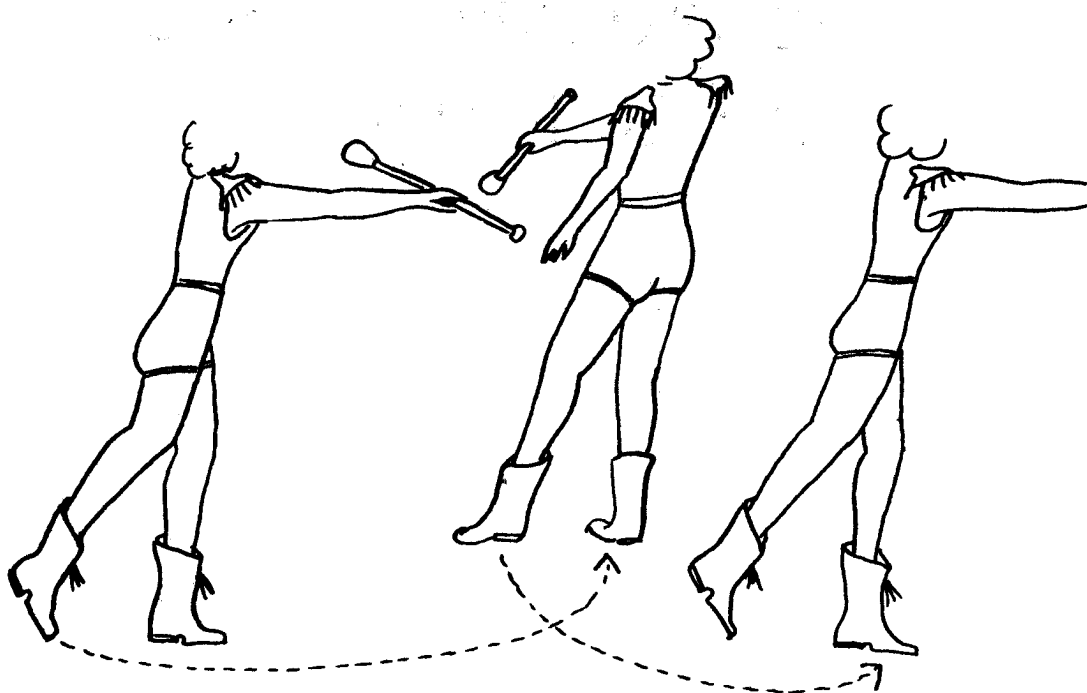


Figure 148

Figure 149

Figure 150

The strut. The strut seems to puzzle many twirlers, and as a result many forms of strutting are in evidence today. Many of the struts are in poor taste, while others are so strenuous that the average twirler cannot do them for any length of time; and as a result the first part of the parade contains a good strut, but the last part of the parade the twirlers are so exhausted that they can barely drag themselves along. It seems to give many twirlers a great deal of trouble but is quite simple if the following points are kept in mind at all times. Start the strut by standing as tall as possible, head erect, shoulders back, feet together, stomach pulled in, weight evenly distributed on both feet. Remember the strut is done from the waist down. This will eliminate the swaying of the hips and the swinging of the shoulders from side to side. Raise the left leg until the upper part of the leg (thigh) is parallel with the ground, toe pointed down. Take a $22\frac{1}{2}$ inch stride, this means eight steps to each five yards. Allow the toe of the foot to strike the ground first. Do not stay up on the toe but allow the heel to come down on the ground. By using a $22\frac{1}{2}$ inch stride and strutting as though walking a narrow line all hip swaying will be eliminated. Do not cross the feet in front but do not walk as though straddling a ditch. Legs swing ahead not parallel. The toe of the foot should strike the ground sharply. This is not meant as a stomping effect, just strike the ground with the toe and let the heel come down. An exaggerated arch in the

back is not desirable because it is too hard to keep it up for a long period of time. If a small arch is desired, it should be started at the three points on the back or where the pelvic bones join the back bone low on the small of the back. If a small arch is used it has a tendency to throw the stomach out slightly be sure to keep the stomach tucked in, relax, do not be stiff, dig the toes in.

Transitions. The thing that seems to bother baton twirlers more than any other one thing is going smoothly from twirls of one basic rudiment to twirls in another basic rudiment. The transitions are awkward and weak points in baton twirling, and need a great deal of practice to make them smooth and continuous without jerkiness. All transitions must be made at the same speed as the twirl immediately before and after the transition unless an exaggerated change of tempo is desired. Perhaps the best example of this exaggerated change of tempo is in the transition from the hand to hand to the horizontal. To make this change, do the hand to hand, the cheat, and when the baton is reversed and held in the right hand, palm down, ball end to the right, (See Figure 151.), wrap the baton around the arm by bringing the ball end of the baton over the top of the arm. (See Figure 152.) Lay the ferrule end of the baton on the right shoulder. (See Figure 153.) Allow the baton to slide down the outside of the upper arm and forearm until the balancing point reaches the hand, where the hand reaches

over the top of the baton and takes the baton in the right hand at the balancing point (Figure 154). Go immediately

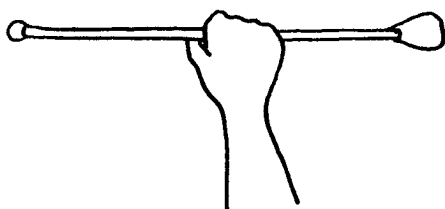


Figure 151

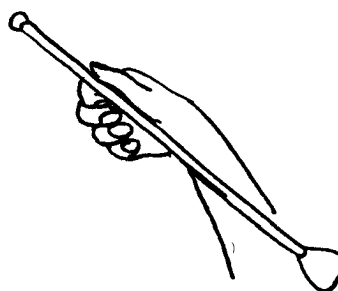


Figure 152



Figure 153

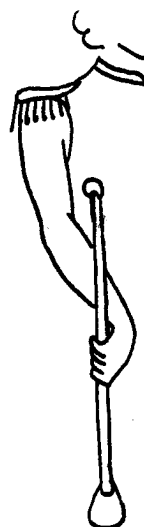


Figure 154

into the horizontal twirl.

To make the transition from the flam to the hand to hand smoothly, proceed by going into the figure eight from the flam and directly over into the right hand false figure. As you come out of the false figure into the center of the body, go immediately into the hand to hand.

A transition from the hand to hand to the horizontal may be done by making use of the bounce toss. Do the bounce toss several times until the baton starts to flatten out, then take it in the right hand and swing directly into the horizontal.

To make the transition from the horizontal to the hand to hand make use of the false figure in the right hand. Swing the baton directly from the horizontal slightly to the left of center of the body and dip into the right hand false figure.

All transitions should be kept as simple as possible. As a rule the simpler the transition the smoother it will be.

Group precision twirling. As its name implies precision twirling is very exact. All batons in the group must be at the same place at the same time. For simplification a three twirler group will be taken and developed in precision twirling. One of the three should be designated as the key twirler. She will give all of the put-ons and act as leader for her group. Place the key twirler in the middle of the group. The routine is made up of rudiments done two or four times. Start with the first rudiment in the routine and do not add another until all in the group can do it perfectly. As soon as everyone can do the twirl exactly together, add another rudiment. Practice this one until all can do it together then add the first and second one together. As soon as the two are mastered add a third

and keep adding them until a suitable routine has been worked out. All of the rudiments have a definite place for the count. For example, the hand to hand is counted as the right hand strikes the baton. The backpass from the hand to hand is counted as the baton is placed in the right hand behind the back. The under leg is counted as the baton is dropped into the left hand under the leg. The butterfly is counted as the baton is brought to the center in front of the body where the hand to hand part of the rudiment takes place and is counted as the right hand strikes the baton. The key person is used for the start of some of the aerial work or to get them back on the routine when a drop has been made. The key person uses a put on or a twirl that has been previously agreed upon by all in the group. If the key drops her baton, the others in the group go back into the hand to hand or basic rudiment they were doing prior to the drop and continue the routine from there after a put-on by the key, which is usually a backpass. If any other than the key drops her baton the others in the group go on without her and she has to get into the routine on the next set of rudiments. The only time in which everyone goes on is when a drop is made by any member of the group during aerial work. The key must get back into the routine the same as any other member then. After the aerial work is over, the key will give a put-on and go into the next set of rudiments. Make the routine simple to start with and add the more advanced twirls only when the simple ones

are mastered. INSIST ON PRECISION. If one baton is ahead or behind the others, it will ruin the routine. Be sure to add twirls from the same basic rudiment and add them only one at a time. Do not add a twirl until all in the group can do one together.

Building the routine. To get the routine started off smoothly, a simple entrance must be used. The entrance should insure the starting of all of the batons at the same time. It is best to use a put-on by the key twirler. After the entrance has been mastered by all of the twirlers so that it is done exactly together and all batons are at the same position at the same time, add the first rudiment. When the entrance and first rudiment are together, add another rudiment and keep on building the routine in this manner, one rudiment at a time. It is best to end all stationary routines with the salute. This need not be observed on marching routines.

Following are some effective routines made up from the rudiments that have been explained earlier in this paper.

Single baton---stationary routine. Entrance, 2 back-pass, 2 hand to hand, 2 butterfly, 2 hand to hand, 2 under-leg, 2 hand to hand, 8 continuous around the body (toss on the fifth, sixth, seventh, and eighth), 2 hand to hand, 2 around the face, 2 hand to hand, 1 over the neck and under-leg toss, 2 hand to hand, 2 around the leg, 2 hand to hand 2 zip-ups, 2 hand to hand, 1 high toss, 4 hand to hand with

a cheat on the fourth one, windup transition to the horizontal spin, forward thrust, 1 horizontal toss, 4 hand to hand, salute.

This routine uses 18 rudiments, is simple enough for a group to perform well together, interesting to the audience and timed to about the length of one complete march.

Single baton marching routine. The marching routine does not have to be too long. As the twirling corps moves down the street they encounter a new audience. All aerial work has been left out of the following routine. As the members of the twirling corps become more proficient aerial tosses may be added.

Tip back entrance, 2 hand to hand, 2 backpass, 2 hand to hand, 2 butterfly, 2 hand to hand, 2 underleg on the march, 2 hand to hand, 4 continuous around the body, 2 hand to hand, 2 around the face, 2 hand to hand, 8 flams in each hand up and down, 2 hand to hand, 8 horizontal, repeat entire routine if necessary.

Double baton twirling. As the members of the twirling corps become more proficient and show marked improvement, start them on twirling town batons. A suggested routine follows.

Eight flams with each hand up and down, alternate arms, 4 right hand false figures--flam in the left hand, 4 face tosses with the right hand--flam in the left hand,

4 around face with both hands alternating, 4 windmills with each hand, 4 whips with the right hand--flams in the left hand, 4 underarm tosses, 5 zip-ups with backpass from left to right between each catch and toss, 4 horizontals with the right hand--false figure with the left, 2 horizontal tosses with baton exchange, horizontal weave.

Tumbling with twirling. Often times the director, although not a tumbler himself, will acquire a majorette that can do the splits, walkover, back bend and other simple tumbling tricks. It is very easy and effective to put twirling and tumbling together. Some of the following combinations work well together: walkover with one hand, twirling the flam with the other, back bend with one hand to the floor and horizontal twirl with the other hand, splits on the floor and twirl the horizontal with either or both hands, baton walkover using a baton in the hands with one hand held near the ferrule end and the other hand held farther up on the shaft. Place the baton tip on the floor and holding the baton firmly, do a walkover on the baton. Many balances are possible using two tumblers or one tumbler and a girl that is quite strong for the person on the bottom. Figures 155, 156, 157, and 158 illustrate some of the balances that are possible. In Figure 155 no twirling is used but it is still a very effective balance. Remember to keep the back arched and after holding the pose for a few seconds the lower person tips the one on top over her

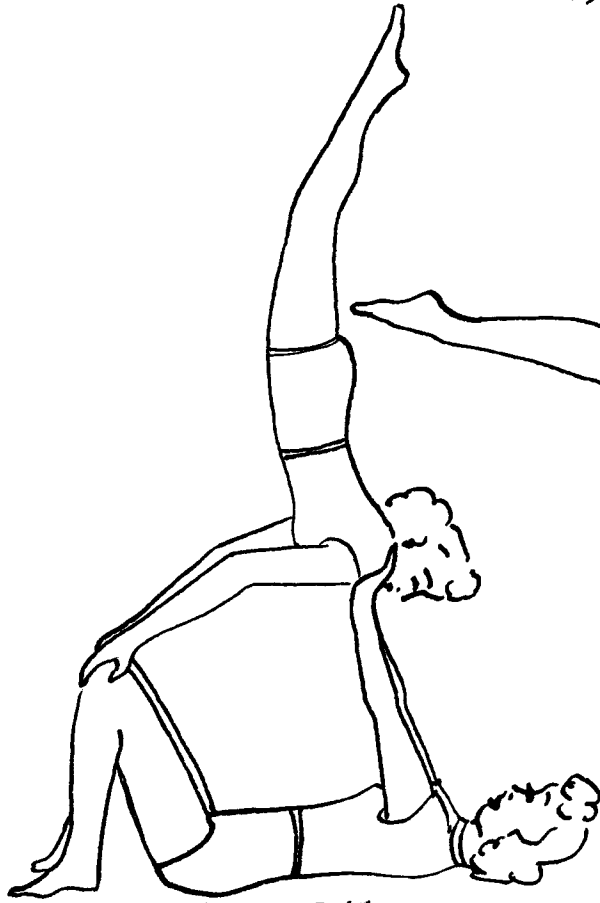


Figure 155

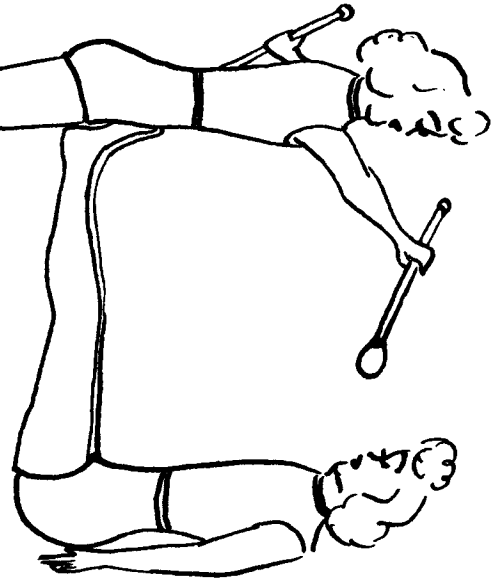


Figure 156

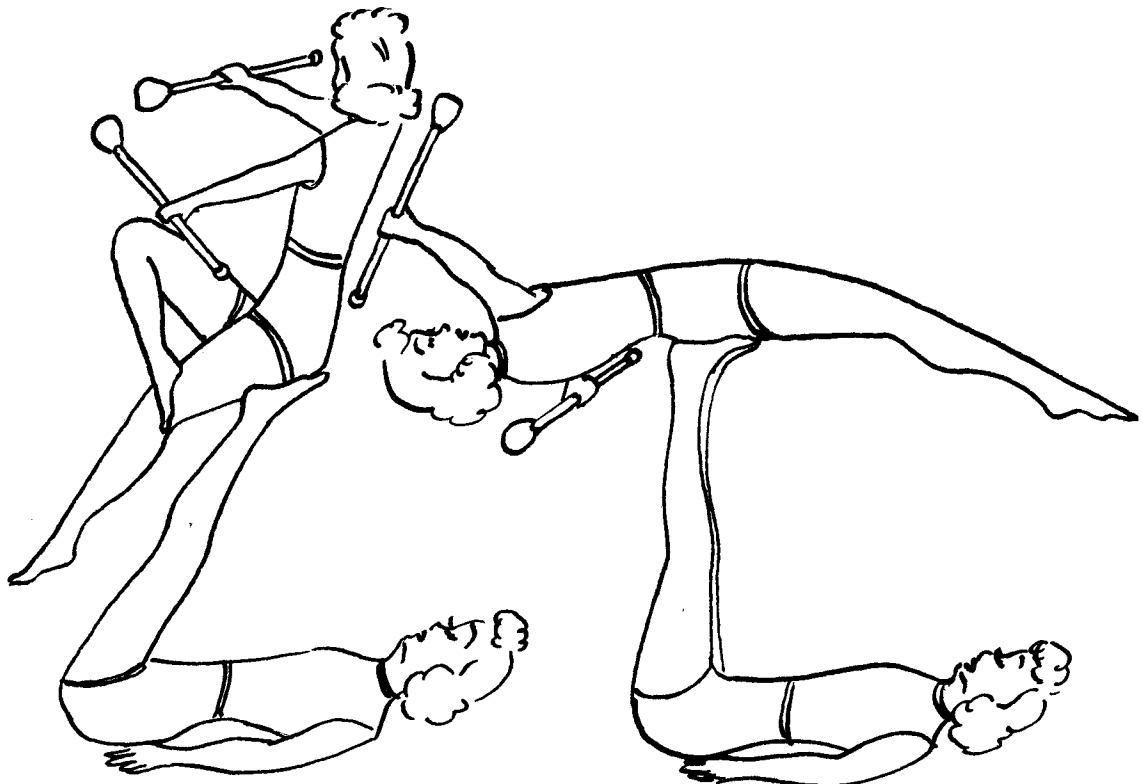


Figure 157

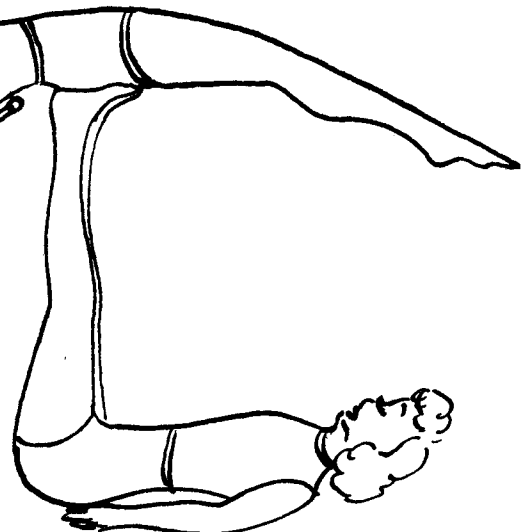


Figure 158

head into a walkover. The balance illustrated in Figure 156 makes use of the horizontal twirl in both hands. In Figure 157 the twirler can do the flam or horizontal.

Lighted batons. Perhaps the best lighted baton on the market is the Selmer-Clarke lighted baton. This baton is designed for practical use in semi or total darkness; the lights will also show up well in full lighted fields or auditoriums. The instant operation of the switch makes it the most practical baton of its kind made. The baton is practically indestructable being made of high grade steel with a thick Lucite ball.

Use rudiments that are simple and will not result in many drops. The simple rudiments show up as well as the more intricate ones. If the baton is dropped it will probably result in breaking of one of the bulb filaments, both lamps must have good contact and be in perfect working condition or the baton will not light. If one of the bulbs breaks or if contact is not maintained both ends of the baton will go dark. It is advisable not to use any aerial work with this baton in total darkness because the ends are all that is lit; the shaft remains dark. Group precision twirling with lighted batons is one of the most startling acts of the entire twirling corps bag of tricks.

FIRE BATONS

Fire baton twirling has been tried successfully in

different parts of the country for years by enterprising twirlers and has come in for a lot of discussion. Some instructors and parents have looked upon fire batons as too dangerous for use by high school students while others have encouraged the use of fire batons because they are so spectacular. It is not the writer's intention to advocate the use or ban of fire twirling but if fire baton twirling is to be used some good common sense precautions should be taken. Granted that the act is spectacular it is the danger that makes the act appealing. There is relatively little danger if the twirler understands what she is doing and will be careful at all times. The if is underlined because unless all hints are properly used a wonderful act can end in a tragedy.

Use only a well built fire baton. These may be purchased from the Lyons Band Instrument Company, 223 West Lake Street, Chicago, Illinois and the National Baton Twirling Teachers Supply, Box 987, Richfield Branch, Minneapolis, Minnesota. Both batons are center balance, metal shafted, with several holes at the ends for cooling the batons. The wick ends are made of asbestos and securely fastened to the shaft. The selection of the length of fire batons follows the same rule as in the selection of a regular twirling baton. Measure from the arm pit to the tip of the longest finger. Thickness of the shaft is a matter of personal preference; any of the regular diameters, 11/16", 3/4" or 5/8" may be used.

To use the fire baton purchase gasoline in a large closed, metal container. Paint the can red and letter in large black letters, gasoline across the front. Keep the container tightly closed when not in use. A mixture of half gasoline and half kerosene may be used. Soak the ends of the baton by pouring some of the mixture in a tin can and place one end of the baton in the can. Soak for about two or three minutes rotating the baton from time to time if the mixture does not completely cover the ends. When one end of the baton has been soaked long enough, place a rag around the shaft near the end of the baton and soak the other end. Press a rag lightly around the soaked ends to take up the excess gasoline. Be sure that both ends are soaked the same so that one end does not soak up more than the other. As soon as the ends have been soaked pour the remaining gasoline back into the container and cap it tightly. Shake the baton until all of the excess gasoline has been shaken off and then dry the shaft of the baton completely dry. Do not light the baton near the spot used in soaking the ends. The baton should be prepared for firing immediately before it is to be used, but if it is necessary to prepare it sometime prior to being used, wrap the baton tightly in some non-absorbent material. Metal fire baton cases are sold by the Baton Twirlers Supply House. If girls are used in fire baton twirling either have their hair bound up tightly, (a bathing cap or scarf tied securely around the head), or use a flame proofing liquid on the hair and cloth-

ing. Flimsy costumes and flared skirts should be avoided at all times. The chemistry teacher in the high school or the local druggist can provide you with the materials needed to make flame proofing fluid. All that is needed is nine (9) ounces of Borax, four (4) ounces of Boric Acid, and one gallon of water. Dissolve the Borax and Boric Acid in the water, hot water will make the materials dissolve easier. To fire proof materials place the fluid in a sprayer bottle or can and apply a fine mist to both sides of the fabric to be flame proofed. This same mist may be applied to the hair without ill effect. This should be done each time just before the performance. This should always be applied to a costume after it has been dry cleaned.

Before lighting the baton, spin it a few times in the hand to hand to get rid of some of the excess gasoline.

When lighting the baton for practice, a wooden match may be used. Hold the match under the baton while lighting. When twirling in a show, it is best to use a signal flare to light the baton or it is possible to use Sterno canned heat. Make lighting the baton part of the show. A great deal can be done to set the mood for the act if the baton is lighted in full view of the audience and with some ceremony. Have an assistant to light the baton for you.

The routine should be confined to twirls from the basic hand to hand rudiment. The flam is not advisable as the batons' flaming ends pass between the arm and the body.

The horizontal should be avoided because the fine spray of gasoline that is thrown from the ends of the baton will be thrown toward the face. Aerial work is perhaps the most spectacular and as much as possible should be included in the routine. To make the routine more effective, twirl in a ring of fire. As soon as the act is finished the baton should be extinguished by smothering with some heavy material such as an old rug.

A suggested routine for fire twirling. Four hand to hand, 4 backpass, 2 hand to hand, 2 butterfly, 2 butterfly tosses, 2 hand to hand, 2 underleg, 2 around the leg, 2 continuous around the body, 2 continuous around the body tosses, 2 hand to hand, 2 around the face, 2 hand to hand, 2 zip-ups, 2 hand to hand, 1 high toss. As the twirler becomes more proficient in fire twirling more aerial tosses may be inserted in the routine. The routine contains quite a few hand to hand twirls. The reason for this is that the hand to hands are as spectacular as any of the others and it gives the performer a chance to get oriented for the next rudiment.

Do not use fire on a windy night. While fire may be used in some public buildings it is not advisable to use it too close to a crowd where they might panic.

This is not a complete treatise on baton twirling. There are many more twirls and variations on these twirls that are too numerous to set down here. Baton twirling

books and articles on baton twirling are included in the appendix at the end of this paper. The rise of baton twirling with its great variety of tricks and innovations is due to the unwillingness of the members of the baton twirling corps to be limited to a few simple routines. The members of your twirling corps through experiment and trial and error will develop variations on all of the twirls explained here. That is what makes baton twirling so interesting.

CHAPTER II

FLAG SWINGING

Flag swinging in its original form has been practiced in the southern European countries for centuries. It was used in their festivals and pageants. The art of flag swinging, as it is known in America, is the result of the exhibitions of Franz Hug and his introduction of the art through the use of flag swingers at the University of Wisconsin. Like baton twirling, flag swinging has had a tremendous up surge by the flag swingers of this country. Not content with the limited movements first shown them, they have added many more rudiments and twirling figures. With the rapid rise of the high school band and the desire for something to add color to the halftime activities at athletic events, flag swinging was given a spot with the marching band. Along with the change in twirling rudiments came the change in the flag size. While the Swiss flag is thirty-nine inches square mounted on a shaft that has a ten inch handle, the modern swing flag of today has been shortened so that the girl flag swinger can more easily handle them.

The selection of flag swingers poses a special problem in that the girls selected for the flag swinging corps must not only follow closely the selection of baton twirlers but also be strong enough to handle the flag in the wind and execute the aerial tosses. She must be able to withstand long marches, cold weather, and all of the adverse

weather conditions found during the fall season. She must have grace, poise, and a great deal of strength which is necessary to handle the flag. The high throws that are used in flag swinging are demanding of a person of better than average strength.

SELECTION OF THE SWISS FLAG

There are a great number of different flags on the market today and in varying lengths. For high school age girls the recommended shaft length is forty inches, with a flag of thirty inches allowing the extra ten inches for the handle. The parts of the flag are illustrated in Figure 1.

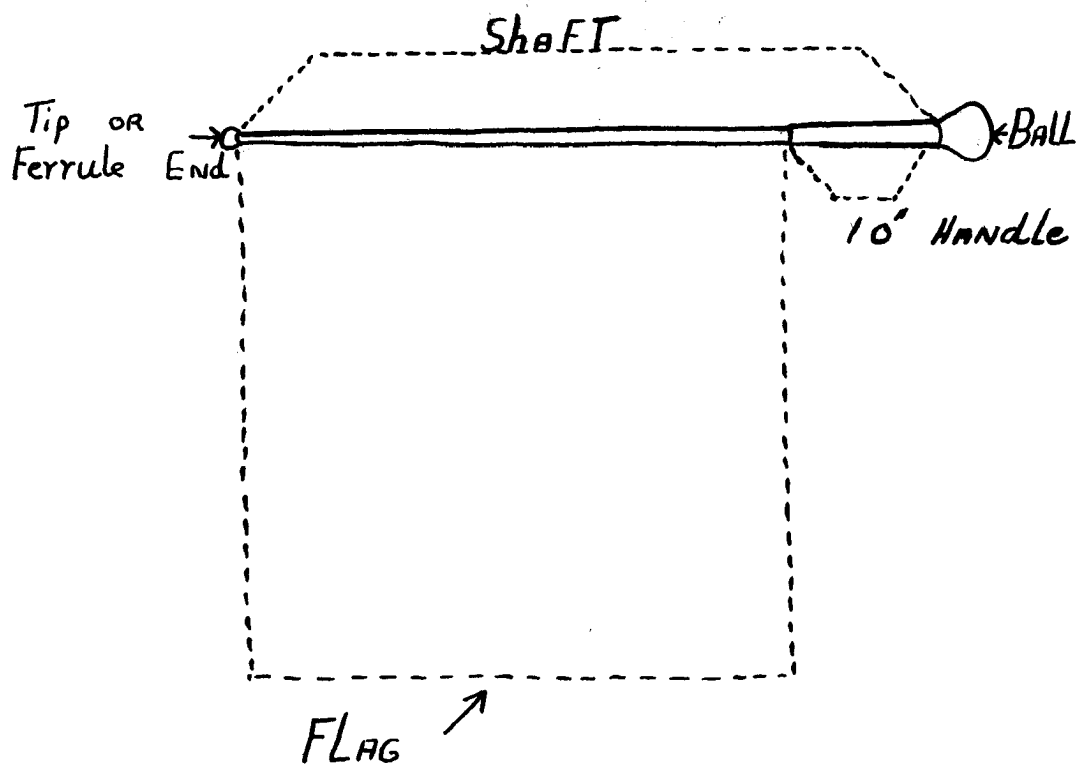


Figure 1

The ideal material for the Swiss flag is Chinese silk, but if this is not available the flag may be made of Celanese or satin. It is important that the material has enough body to give it snap when it is twirled.

To make the Swiss flag, cut the material to be used thirty-one inches by thirty-two inches. This will allow for the hem of one-half inch required for the side seams and the full inch hem which is necessary to receive the flag shaft. The selvage edge of the material may be left for the bottom edge of the flag. On one end of the full inch hem, sew a loop of tape which extends out even with the edge of the flag or perhaps one-half inch beyond. This is to go over the ferrule end of the flag and the rubber tip is to be placed over this loop of tape. On the other end of the open hem sew a piece of tape one inch long. This tape

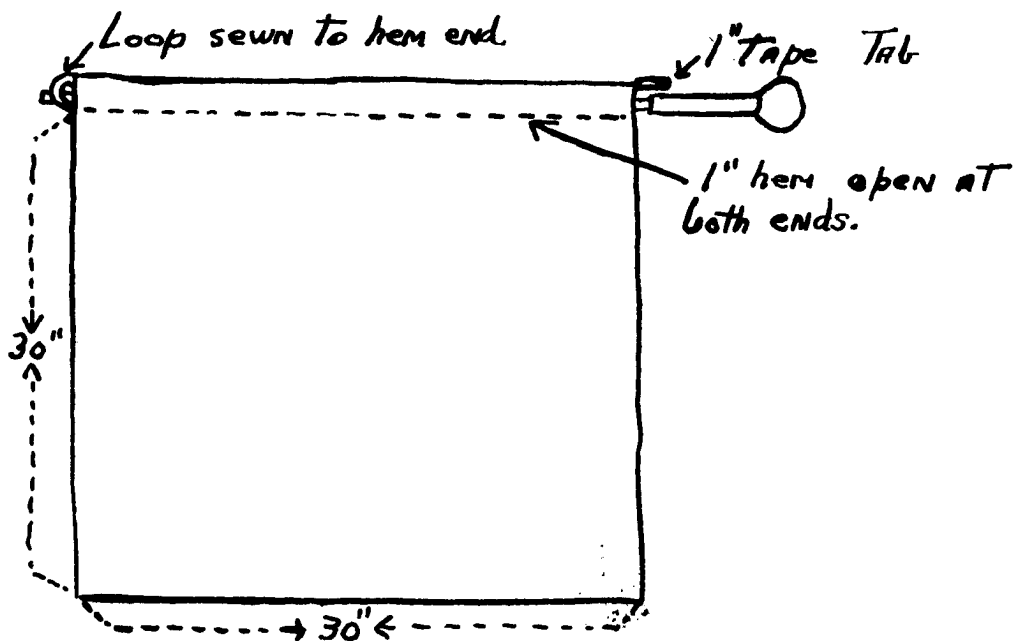


Figure 2

is to be held in place on the shaft by scotch or surgical tape as shown in Figure 2. Pull the flag on over the shaft so that the loop on the end of the open hem is caught on the ferrule end of the flag shaft. The rubber tip is placed over the tape loop securely. Smooth the flag down toward the ball end and wrap one or two wrappings of scotch or surgical tape around the tab extending out from the hem along the flag shaft.

DECORATING THE FLAG

Letters may be sewn on the flag to indicate the school that is represented. However, if letters are sewn on the flag, the material on the underside of the letter should be cut out to keep the flag in good balance. Better than sewing letters or designs on the flag is the use of textile paints to create designs on the flag. It is necessary to paint both sides of the flag. Make a stencil from stencil paper. If a great number of flags are to be painted and the cost is prohibitive, a mixture of Nu-Enamel Spar Varnish, V. Thinner, Jap Dryer, and dry Tempora paint may be used. Add enough pigment to the varnish so that when a sample is painted on paper it is opaque. To a pint of varnish add one teaspoon of Jap dryer. If a small amount of paint is mixed at one time add a few drops of Jap dryer. Add the V. Thinner very sparingly using only enough to make the mixture a thin consistency and then use the same as textile paint.

SELECTION OF UNIFORMS OR COSTUMES

The flag swinging costumes should follow the same ideas as used in selecting a costume for the baton twirler. The top and tights should be fastened together with the skirt detachable from the rest of the costume (Figure 3). The length of the skirts should be about twenty-seven inches from the floor. Both the tights and top should be lined with some material such as unbleached muslin to give the costume body and to help absorb perspiration. It takes about four yards of material for each costume, varying, of course, according to the size of the girl and the design. Figures 4 and 5

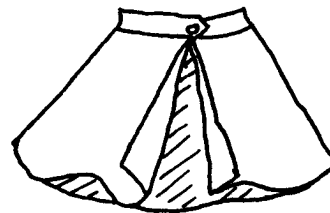
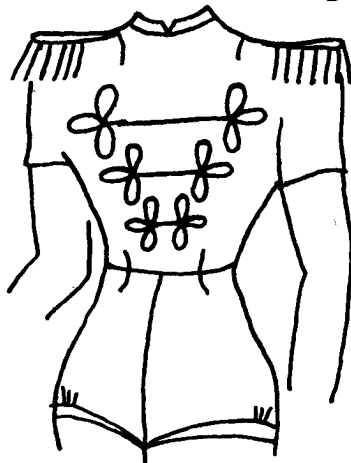


Figure 3

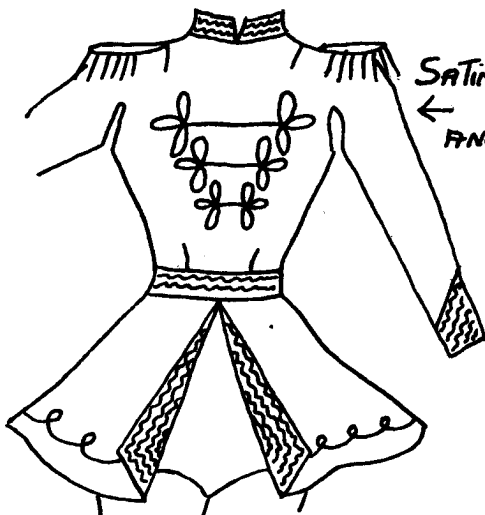


Figure 4

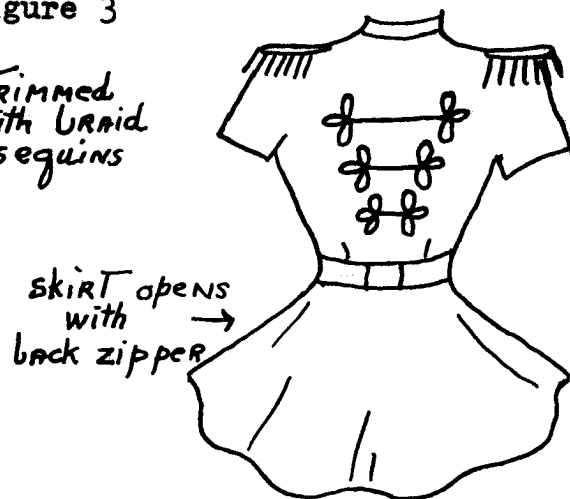


Figure 5

illustrate some of the more desirable uniform stylings.

FLAG SWINGING RUDIMENTS

There are three basic hand grips in flag swinging; vis., (1) the forehand grip; (2) the backhand grip; (3) the ball or palm grip. As in baton twirling the many grips and rudiments in flag swinging are known by many different names. The reader may use any of these or make up names of his own if he so desires. For simplification the terms forehand grip, backhand grip, and ball grip will be used in this paper.

All of the rudiments are started from one of these basic grips and will be developed in this paper without segregation under different grips but will be presented in a logical and orderly sequence.

Forehand grip. Grasp the flag staff in either hand with the ball end of the shaft pointing out from the little finger, the thumb and first finger nearer the flag end of the staff. (Figure 6). The shaft is held quite loosely in the hand allowing the shaft to swing freely.

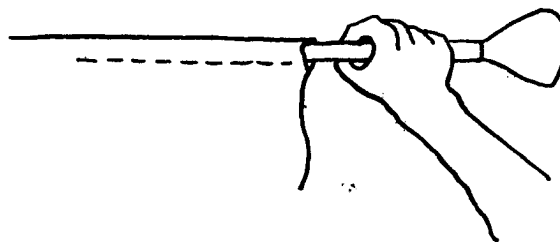


Figure 6

Backhand grip. The shaft or handle of the shaft is held in either hand with the ball end pointing out between the thumb and first finger (Figure 7).

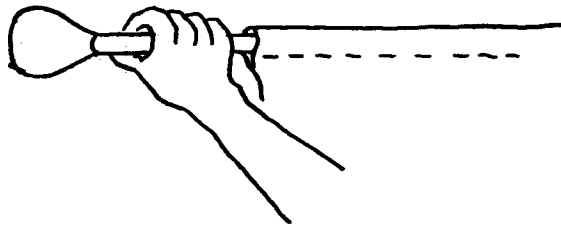


Figure 7

The ball grip. In the ball grip the ball end of the shaft is held in the palm of either hand as shown in Figure 8. The ball is not held tightly but rather loosely allowing complete freedom of motion.

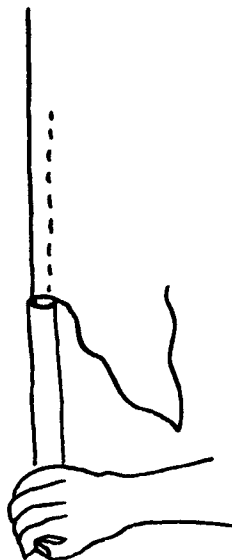


Figure 8

The side swings. While the side swing looks quite simple it is a very effective rudiment, especially on the march. As the majority of the spectators are on the sides of the flag swinger, the side swing keeps the flag flattened out and presented to them most of the time. Hold the flag in the right hand in the forehand grip (Figure 9). Swing

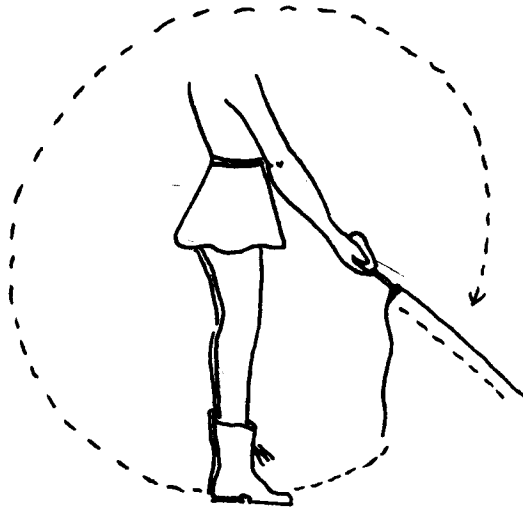


Figure 9

the flag forward, down and up in the rear in a circle. The flag will wind up on the shaft if done more than once; but by the use of another rudiment that will be developed shortly, the flag may be unwound.

Figure eight. Hold the flag in the right hand in the forehand grip, flag end of the shaft pointing out between the thumb and first finger. The flag is held up away from the body toward the front at about a forty-five degree angle. (See Figure 10.) Swing the right hand to the left side of the body and turn it over to return to the right side. The hand describes a figure eight lying on

its side (Figure 11). By the use of the figure eight the

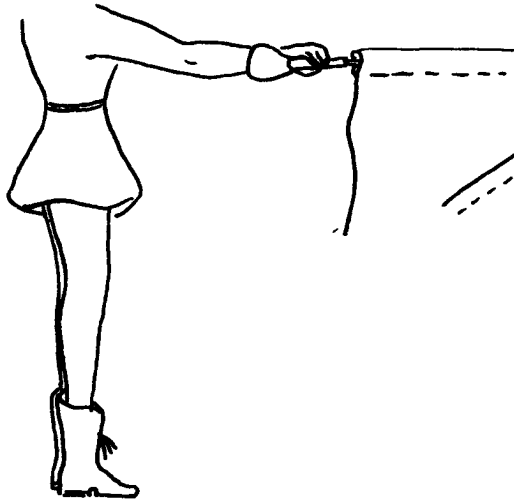


Figure 10

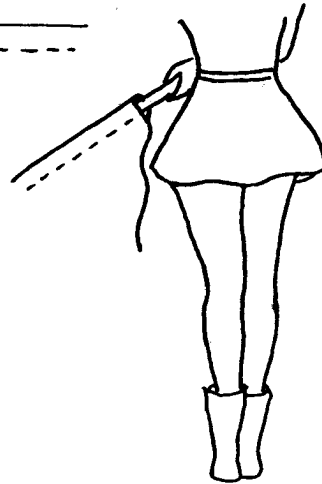


Figure 11

side swings may be grouped together. First the side swing on the right side of the body, half of the figure eight to the left, side swing on the left side of the body to unwind the flag and return to the right side of the body. The flag is wound on the shaft on the right side swing and unwound on the left side swing.

The hand to hand. The hand to hand in flag swinging is done exactly the same as in baton twirling. Hold the flag shaft in the forehand grip in the right hand, about waist high with the ferrule end of the flag to the left. (See Figure 12.) Rotate the flag to the right or clockwise allowing the ferrule end of the shaft to describe a half circle. (See Figure 13.) Continue the clockwise motion until the flag has made a complete circle, flag to the left

with the shaft resting on top of the right thumb (Figure 14).

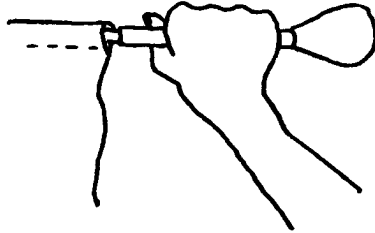


Figure 12

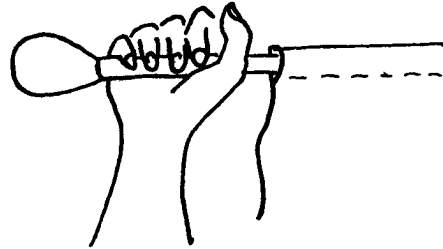


Figure 13

Place the left hand on top of the shaft directly over the right hand, palm up, fingers extended to the front. (Figure 15). Allow the momentum of the spinning flag to carry it

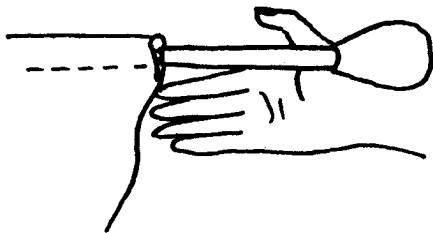


Figure 14

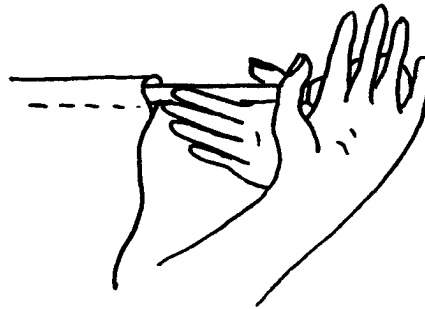


Figure 15

over the thumb and into the left hand. (See Figure 16.) Turn the left hand over from palm up to palm down. To keep the flag revolving continuously, place the right hand

next to the left hand, palm down, and repeat the rudiment. (Figure 17).

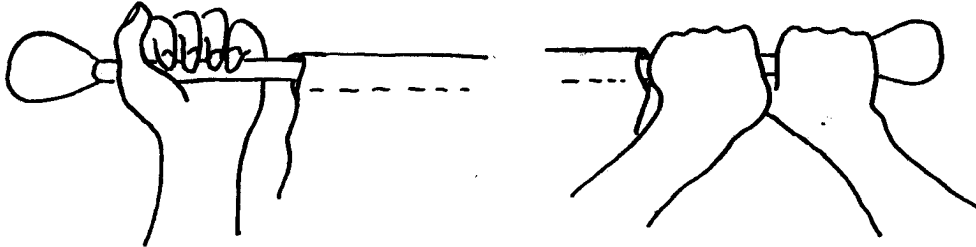


Figure 16

Figure 17

It is necessary to give the flag a snap with the right hand to get it started. All of the force of the rudiment should be given with the right hand and the weight of the flag will carry it over to rest on top of the right hand. There is a moment when the twirler will feel that she does not have complete control of the flag; this is as the shaft comes to rest on top of the right thumb.

Backpass. The backpass is described around the left side of the body and comes from the hand to hand rudiment. After completing the hand to hand and as the flag shaft is held in the left hand in the backhand grip, ball pointing out to the right, (see Figure 18), drop the ball end in front and bring up parallel with the floor at the back of the body. Take the shaft in the right hand, palm out,

knuckles of the hand toward the body in the forehand grip. (Figure 19). Drop the ferrule end of the shaft and bring up in front of the body.

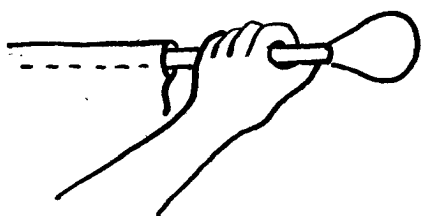


Figure 18

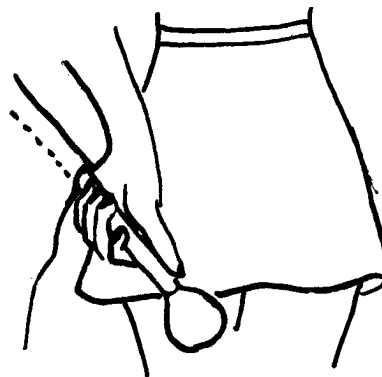


Figure 19

Around the face. Hold the flag shaft in the right hand, in the back hand grip with the ferrule resting on the floor on the right side of the body (Figure 20). Swing the ferrule end of the flag up in back until the flag shaft is parallel with the floor (Figure 21). With the ball end

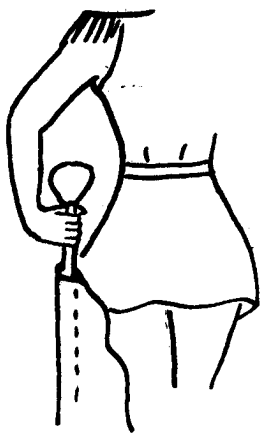


Figure 20

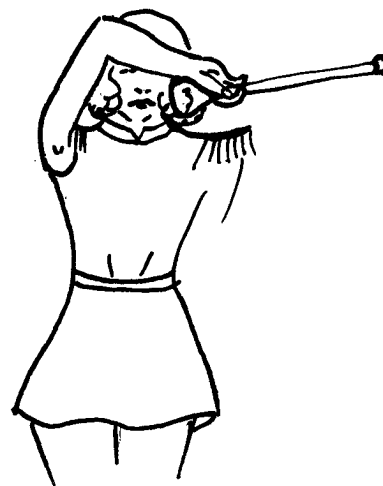


Figure 21

leading, describe a circle around the left side of the head with the ball end just missing the head all the way around (Figure 22). When the shaft has completely circled the head and comes into the position shown in Figure 23, swing the flag down and up in the rear to repeat the rudiment. Start the rudiment with a snap to keep the flag straightened out as it comes around the head.

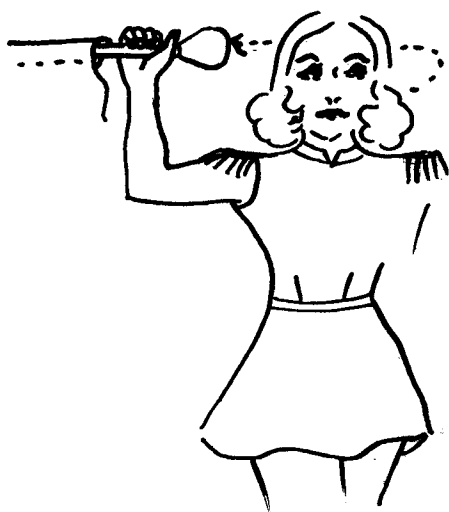


Figure 22

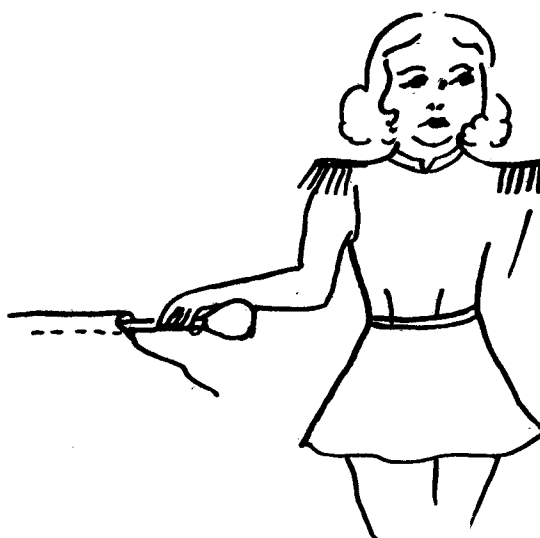


Figure 23

The underleg. The underleg rudiment is approached from the hand to hand rudiment. Hold the shaft in the right hand, in the forehand grip in front of the body, with the ferrule end to the left. (See Figure 24.) Swing the flag up in a clockwise motion until it describes a complete circle, the ball end of the shaft is wrapped around the wrist until the shaft is laying on the thumb side of the wrist. (See Figure 25.) Raise the left leg until the upper part of the leg, the thigh, is parallel with the floor, toe

pointed down, head up, body erect. Swing the ferrule end of the shaft under the leg, and continue the clockwise

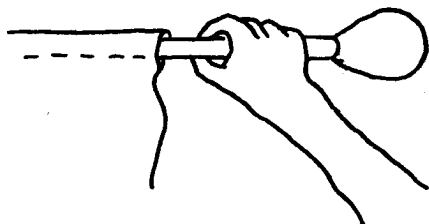


Figure 24

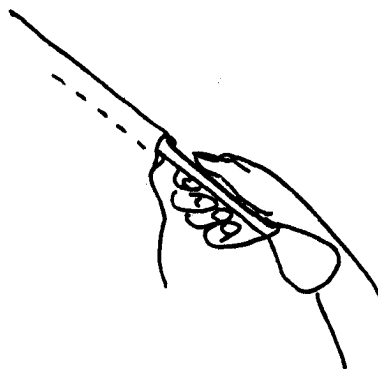


Figure 25

motion until the ferrule end of the shaft is pointing upward. Place the left hand on top of the right, palm up, fingers extended to the front and grasp the shaft between the thumb and first finger (Figure 26). Close the left hand around the shaft and turn the flag shaft over until the ferrule end points to the left (Figure 27). It is best

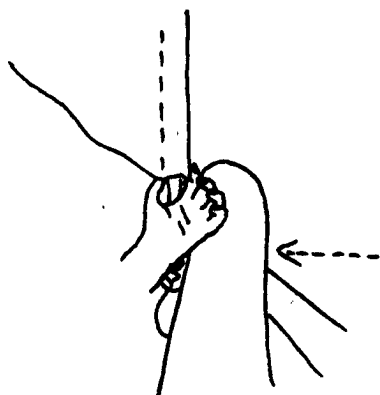


Figure 26

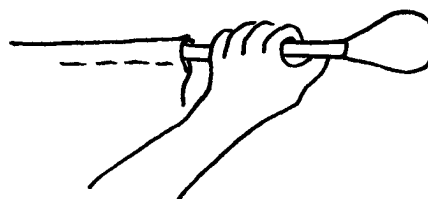


Figure 27

to do a backpass between each underleg.

The continuous around the body. This rudiment is sometimes called the reverse body pass. While the backpass must always be around the left side of the body, the continuous around the body must always be around the right side of the body. To start the rudiment, hold the shaft in the forehand grip in the right hand about waist high with the ferrule end pointing to the left (Figure 28). With the ferrule end leading, swing the flag over in a clockwise motion to the right side and behind the back (Figure 29). Continue the clockwise motion and carry the flag farther behind the body. (Figure 30). After the flag is as far behind the back as possible, ferrule end to the left side, (Figure 31), continue the rotation of the clockwise motion until the flag has made another half circle, (Figure 32), coming to rest near the back of the right elbow, with the

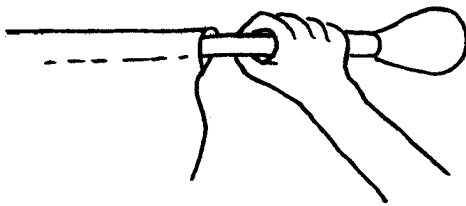


Figure 28



Figure 29

shaft resting on the hand between the thumb and first finger. Figure 33 shows the position of the hand upon the shaft as it is held behind the body, but shown in front so that the student can see what the shaft and hand position looks like behind the body. The left hand is placed behind the

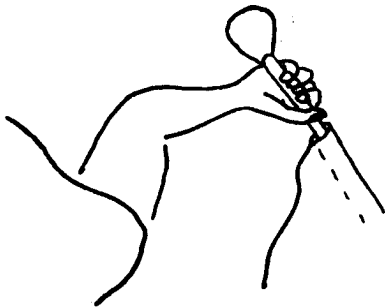


Figure 30

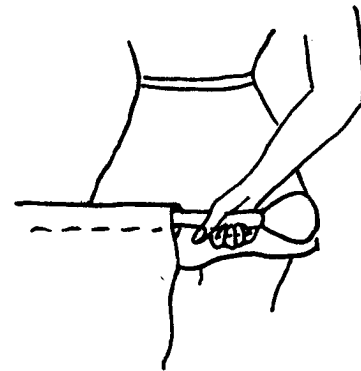


Figure 31

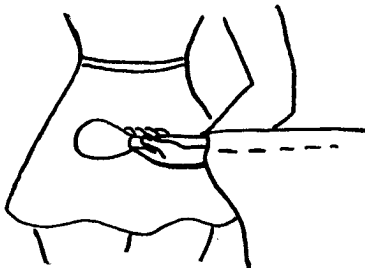


Figure 32

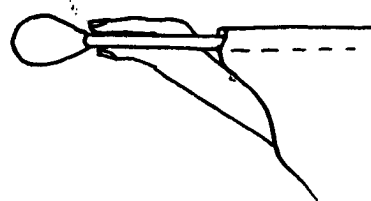


Figure 33

back and below the right hand, palm up, ready to receive the shaft from the right hand when it is released (Figure 34). Drop the shaft into the left hand. With the left

hand, describe a circle by dropping the ferrule end of the flag and swinging it up to the left side of the body (Figure 35). Make another complete revolution of the flag with the

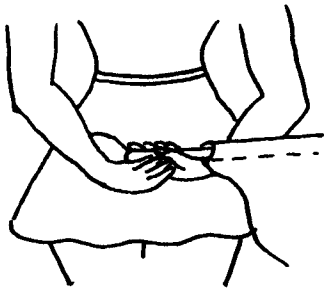


Figure 34

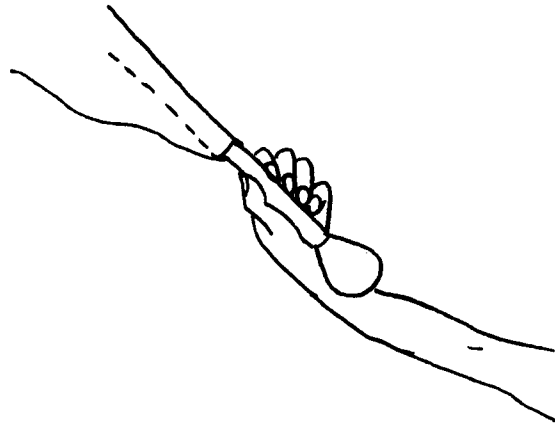


Figure 35

ball passing in front of the arm and the ferrule on the outside coming to rest in front of the body (Figure 36). To continue the rudiment take the shaft in the right hand by placing the hand directly under the left hand, palm up,

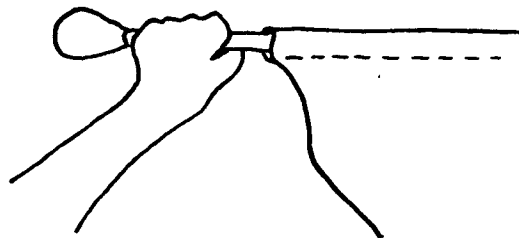


Figure 36

and grasp the shaft in the forehand grip to repeat the rudiment.

Around the leg. The around the leg is a variation of the under leg pass and a continuation of this pass. After completing the under leg pass; and while the flag shaft is held in the left hand in the backhand grip, ferrule pointing out to the left, bend the body sharply at the waist and extend the left leg to the rear (Figure 37). Swing the ball end of the shaft behind the right leg and lay the shaft

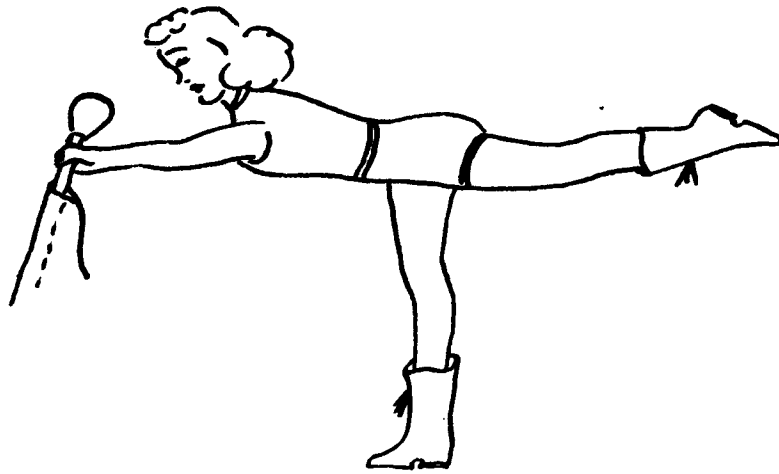


Figure 37

against the calf of the leg. (See Figure 38.) Place the right hand directly next to the left hand on the shaft in the backhand grip and swing the flag parallel with the floor to the right side of the body. (See Figure 39.) To make the rudiment continuous do an under leg pass and repeat the around the leg. To get a variation on this rudiment do the around the leg pass three times or any uneven number of times

and on the next even numbered pass bend over at the waist, leaving both feet on the floor and pass around both legs.

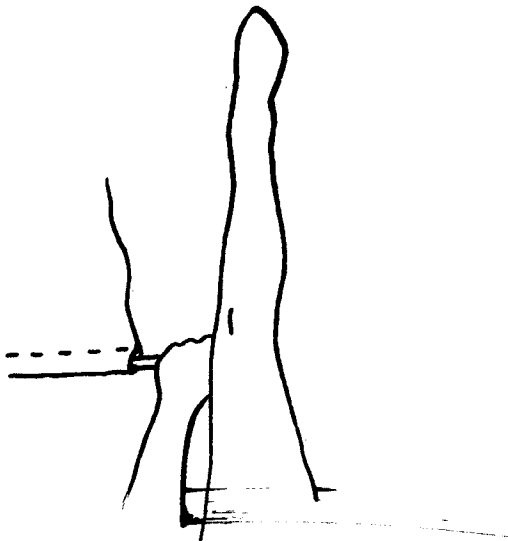


Figure 38

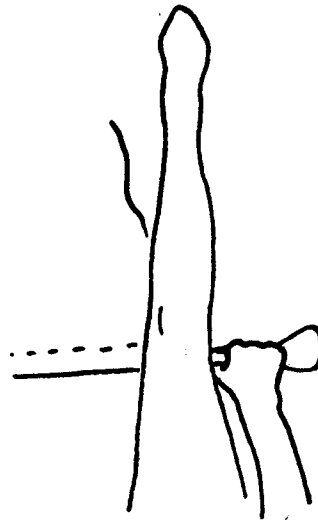


Figure 39

Topsy turvey. The topsy turvey is a name applied to the rudiment in which the flag is made to do a loop under the right leg and a backward loop under the left leg. The name is one used by students and used only to simplify the name of the rudiment. Place the right hand on the shaft in the forehand grip, ferrule end pointing to the left. (See Figure 40.) Raise the right leg and with the ferrule end of the flag describe a forward clockwise circle under the right leg. (See Figure 41.) Place the right leg on the floor and bend the body forward extending the left leg to the rear (See Figure 42.) Swing the flag to the rear parallel with the floor and withdraw it to the right side of the body. Turn the flag clockwise until it is in position to repeat

the rudiment.

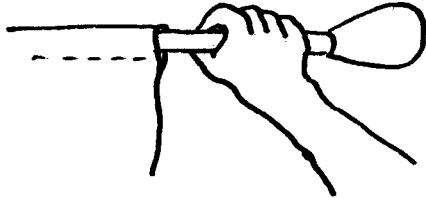


Figure 40



Figure 41

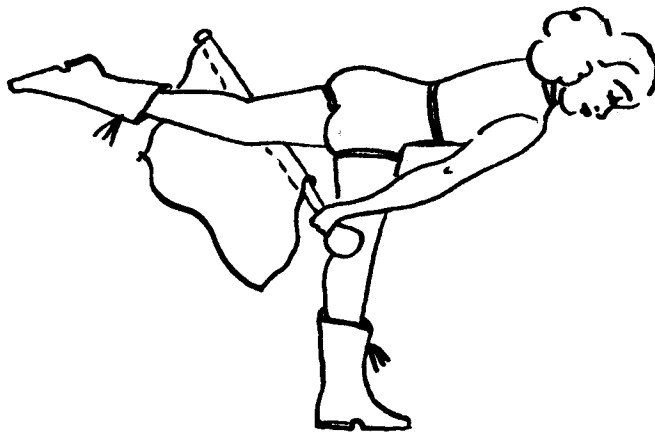


Figure 42

Dipsy doodle. Like the topsy turvey the dipsy doodle is a name applied to a rudiment to simplify it. Hold the flag to the right side of the body in the forehand grip, ferrule pointed to the front and down. (See Figure 43.) Make a loop at the right side of the body. Rasie the right leg and make a forward loop by inserting the ferrule end under the leg and turning the flag shaft to the front, down and to the rear. (See Figure 44.) Quickly remove the flag

from under the right leg and bend the body over at the waist, left leg extended to the rear. The body should assume the position as in the letter "T." (See Figure 45.) Place the ball end of the shaft against the shin bone with the curve of the ball resting against the shin bone (Figure 46).

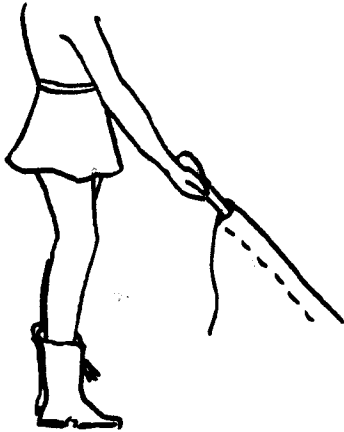


Figure 43

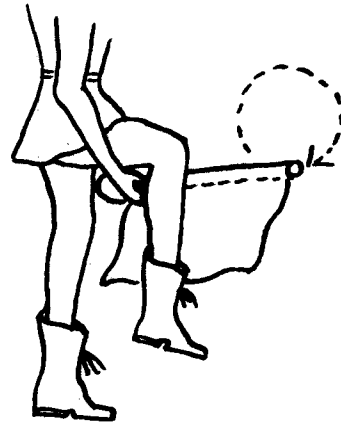


Figure 44

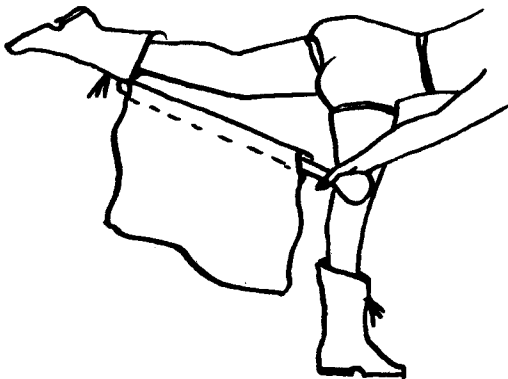


Figure 45

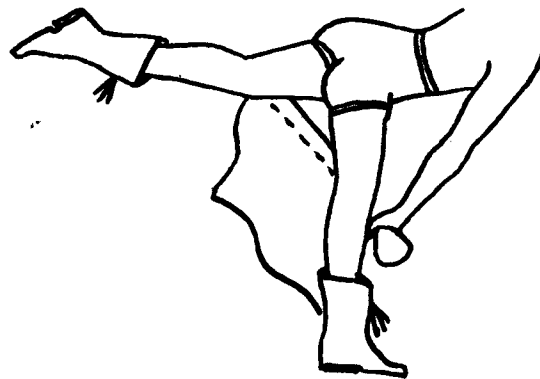


Figure 46

Place the left hand against the shaft and push the shaft to the rear, parallel with the floor, allowing the ball end

of the flag to drag against the shin, until the flag is to the right side of the leg. (Figure 47). Place the right hand behind the shaft (Figure 48). Push forward until the flag has completed one revolution. Take the flag in the right hand and repeat the rudiment. For variation on this rudiment, keep the pass around the leg continuous for four revolutions on the last time around.

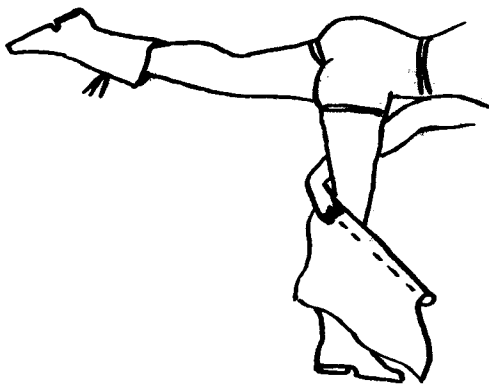


Figure 47

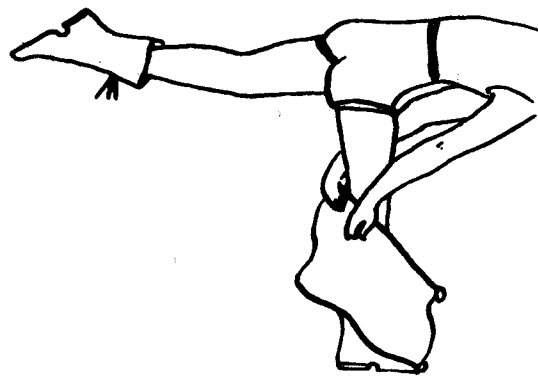


Figure 48

Palm spin. Hold the flag in front of the body. Grip the ball end of the shaft in the right hand with the ball nestled in the hand with the palm of the hand outward (Figure 49). Swing the ferrule end of the shaft downward in a clockwise motion (Figure 50). It is necessary to give the flag a little whipping motion to give it enough force to swing up on the left side. Allow the flag to complete the clockwise motion until it has made one complete revolution coming to rest balanced in the palm of

the hand (Figure 51). To repeat the rudiment swing the

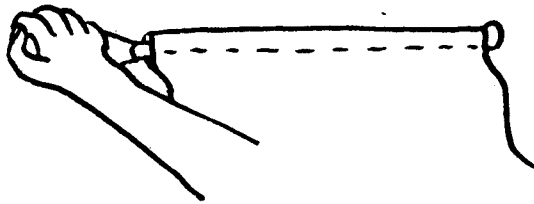


Figure 49

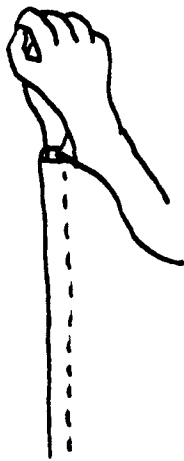


Figure 50

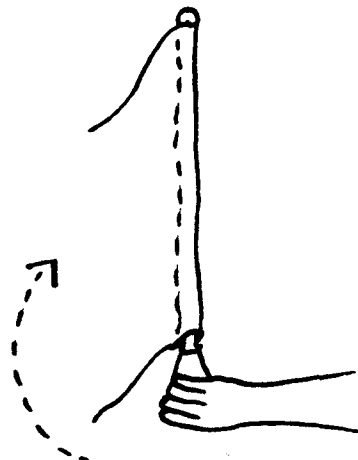


Figure 51

flag down and up to the left again. The flag will describe a complete circle in front of the body. Do not grip the ball in the hand but allow it to balance on the palm on the top of the circle. If the ball end is gripped tightly the flag will have a tendency to wind around the staff.

Finger rolls. One of the smoothest transitions

for the forehand to backhand grip or vice versa is by use of the finger rolls. As in baton twirling there may be employed a three or four finger roll with either hand in flag swinging. Hold the shaft in the right hand in front of the body in the forehand grip with the ferrule end to the right (Figure 52). Allow the shaft to fall between the first and second fingers with the handle resting on the first finger with the thumb and second fingers on top of the shaft (Figure 53). Let the flag spin to the left,

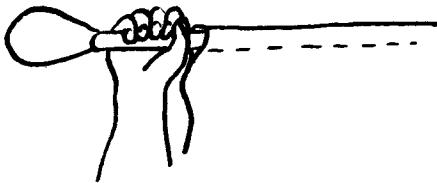


Figure 52

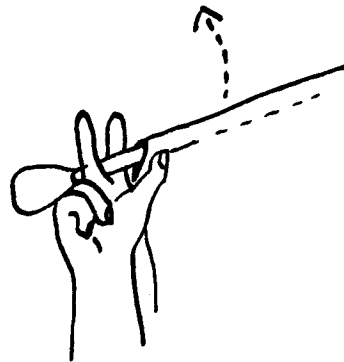


Figure 53

counterclockwise, until it rests on the second finger, first and third finger on top of the shaft and the ball end of the shaft pointing to the right. (See Figure 54.) This is a one-half counterclockwise revolution. Pull the first finger back into the palm of the hand allowing the ferrule to drop straight down and hold the shaft between the second and third fingers. (See Figure 55.) Continue the counterclockwise motion of the flag by giving a flip of the hand

and allowing the shaft to roll over the top of the first and second finger (Figure 56). Let the shaft roll into the hand where it is caught in the backhand carry (Figure 57).

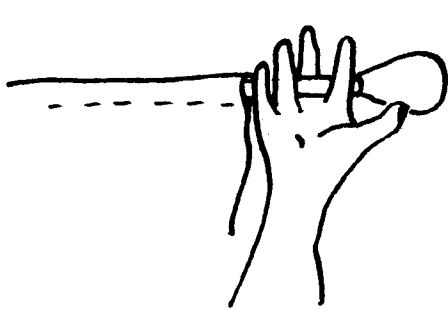


Figure 54

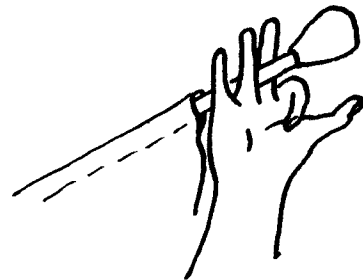


Figure 55

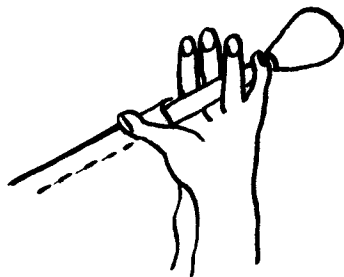


Figure 56

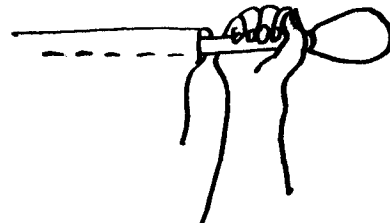


Figure 57

AERIAL TOSSES

While the toss is important, the catch is more important. The catch must always be made on the handle without the hand touching the flag. The flag should never

be dropped or allowed to touch the ground. The hand that is to make the catch should always be formed like the letter "C." Cup the palm of the hand and curve the fingers. (Figure 58). The fingers should be held closely together to minimize the shock and danger of breaking a finger.



Figure 58

The catch is always started with the hand held slightly above the head, palm out, fingers curved. The catch is actually made about face high and the follow through is carried out to waist height. There should be no jerkiness or slowing down of the routine on the catch after a toss. Make the catch fluid, and follow through into another rudiment or toss.

The hand to hand toss. The hand to hand toss is best executed after completing a backpass. Hold the flag shaft in the right hand about waist high, in the forehand grip with the ferrule pointing to the left. (See Figure 59.) Swing the ferrule end of the flag into the air and allow the shaft to spin in the air by releasing the shaft after the arm is fully extended upward. (See Figure 60.) The higher the release point the higher the toss will be. The

flag may make one, two, or many complete revolutions; but practice should be concentrated on making the flag perform a complete revolution so that when it is caught, the right hand will be in forehand grip, ready to execute another aerial. The flag is caught in the right hand by holding

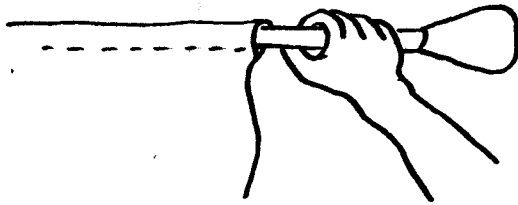


Figure 59

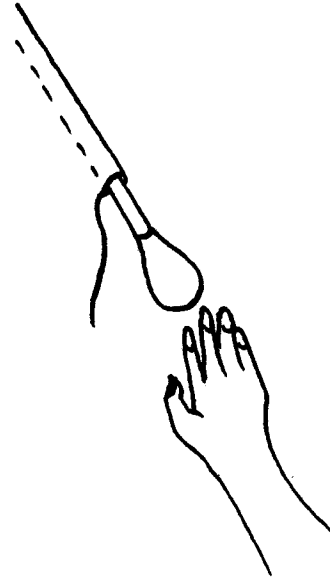


Figure 60

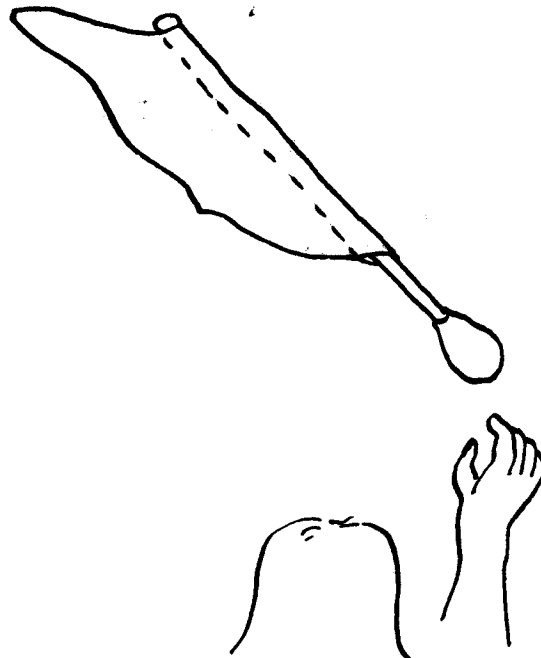


Figure 61

the hand slightly above the head with the palm of the hand out away from the body, fingers curved in the shape of the letter "C." (Figure 61).

The zip-up. The zip-up is one of the best aerials because of its fluidity of motion. The toss is made with the right hand and the catch is made with the left hand. To start the zip-up, attention should be given to the catch first. While the other aerial tosses are started and completed in the same hand, the zip-up is started in the right hand and completed in the left hand. Some preliminary practice should be done with the left hand before attempting the toss. The left hand is held in front of the body, palm up with the hand cupped, fingers toward the body (Figure 62). The left elbow is close to the body and lies near the left



Figure 62

hip placing the hand about waist high on the conclusion of the catch. The follow through is started with the hand held a little above the left side of the head. Contact

with the falling shaft is made about chest high, and the catch is completed at waist height. The toss is made with the right hand holding the shaft in the forehand grip about waist high, ferrule end of the shaft to the left, palm down (Figure 63). The zip-up makes use of three rudiments; the hand to hand, backpass and toss. The toss is made with the right hand, catch in the left hand and go immediately into the next rudiment.

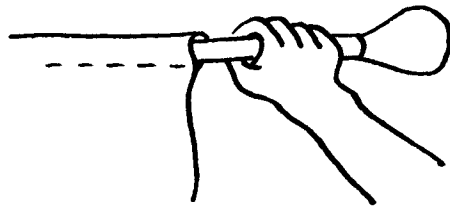


Figure 63

The bounce toss. The bounce toss is a variation of the regular high toss. Toss the flag into the air and allow it to make one complete revolution; and as the right hand makes the catch, instead of inserting the left hand, simply toss it into the air again. The left hand is not used in this rudiment. The immediate toss after the catch gives the effect of bouncing the flag back into the air. Bounce tosses need not be very high, just enough to give one

revolution of the flag.

Continuous around the body toss. The continuous around the body toss is a rudiment that is inserted between two continuous around the body. Hold the shaft in the left hand in the forehand grip, palm up, ferrule end to the left, about waist high (Figure 64). Toss the flag into the air by turning the left hand over from palm up to palm down and raising it up as the toss is made. The flag will make one complete revolution in the air. The catch is made with the right hand, the same as all right hand tosses, palm out, fingers curved in the shape of the letter "C." Catch about shoulder high. (Figure 65). After catching the shaft in the right hand go immediately into the continuous around the body.

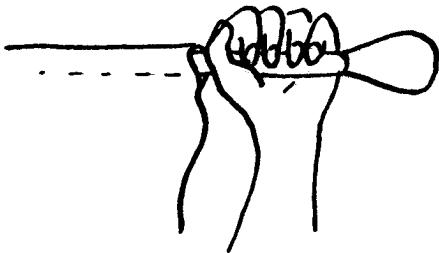


Figure 64

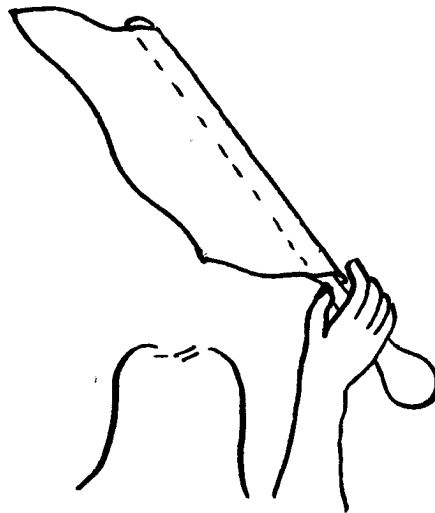


Figure 65

Underleg toss and catch. The underleg toss and catch rudiment is approached from the hand to hand rudiment.

Grip the shaft in the right hand in the forehand grip, palm down, ferrule end to the left, about waist high (Figure 66).

Make one complete clockwise circle with the ferrule end of the flag. Raise the left leg until the upper part of the leg is parallel with the floor, toe pointed down (Figure 67). Swing the ferrule end of the flag under the leg until the thumb side of the wrist touches the under side of the leg. (See Figure 68.) Release the flag and allow it to spin into the air. Bring the left leg down and quickly

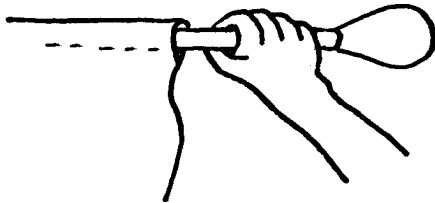


Figure 66



Figure 67

swing the right leg to the left, and reach under the right leg with the left hand, palm up, fingers curved like the letter "C" (Figure 69). Catch the shaft in the left hand in the back grip. (See Figure 70.) Bring the flag from under the leg and go into the backpass.

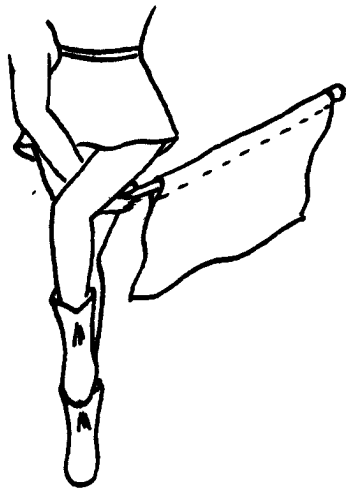


Figure 68



Figure 69

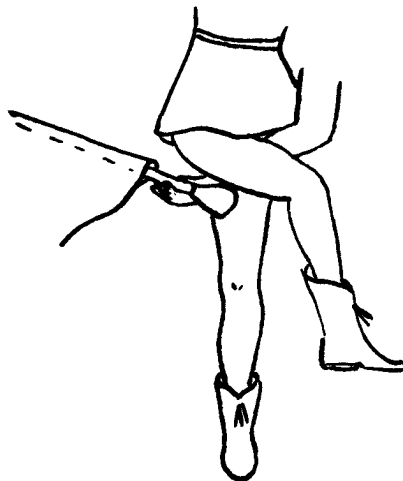


Figure 70

Behind the back catch. The behind the back catch is started out the same as the other aerial tosses. Do a backpass and toss the flag into the air with the right hand. As the flag descends ready to be caught, quickly turn the body one-quarter turn to the left and throw the right hip out slightly. (See Figure 71.) Lay the left arm across

the small of the back with the palm of the hand up, fingers extended out, thumb next to the body (Figure 72). Extend the right hand into the air as though the catch were to be made in the right hand, only allow the flag to fall past the right arm, down the side of the body, and make the catch in the left hand (Figure 73). To come out of this



Figure 71



Figure 72



Figure 73

rudiment drop the ferrule end of the flag and swing it to the front of the body. The extension of the right hand up in the air as though the catch were to be made in the right hand is very deceptive and makes the rudiment that much more effective because, for a second, the spectator will think that the flag has been missed.

The whip. Hold the flag in the right hand in the forehand grip, thumb up, with the ferrule end of the shaft protruding up between the thumb and first finger, in a vertical position at the right side of the body (Figure 74). Swing the flag to the left side of the body in a figure eight, ferrule end leading (Figure 75). Swing the flag

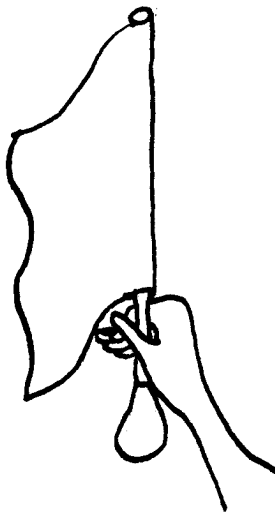


Figure 74

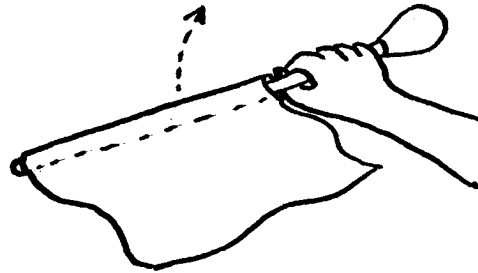


Figure 75

up and start back to the right. As the flag turns over, the hand is held palm up. Allow the shaft to fall into the space between the first and second finger. The shaft rests on the first finger with the second finger and the

thumb on top of the shaft (Figure 76). Swing the flag to the right side of the body, ferrule end leading and up by the head. As the shaft makes the swing to the right, allow the handle to roll down through the fingers until it is held between the second and third finger (Figure 77). Draw the first and second fingers back into the palm of the hand, holding the shaft with the third and little fingers. (See Figure 78.) Grasp the shaft in the hand as the ferrule

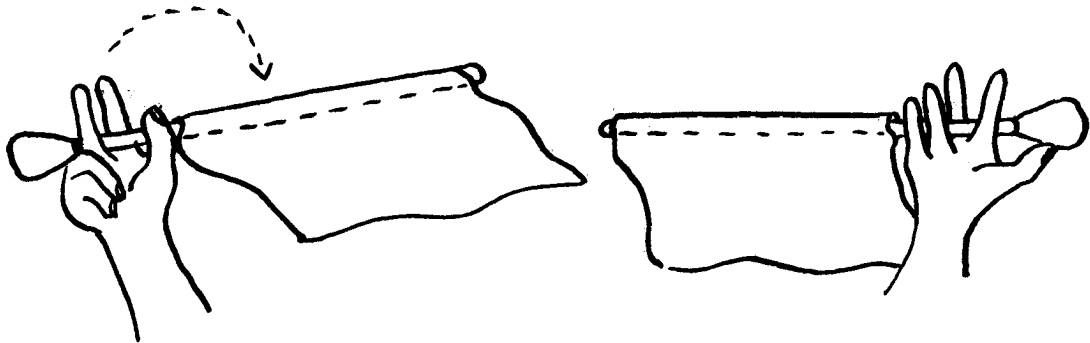


Figure 76

Figure 77

end of the shaft noses over and starts its downward motion. (See Figure 79.) Swing the flag immediately to the left side of the body and start the rudiment over again.

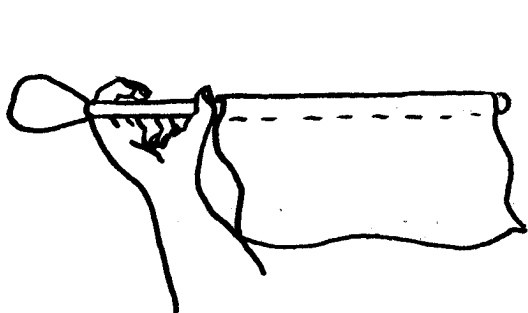


Figure 78

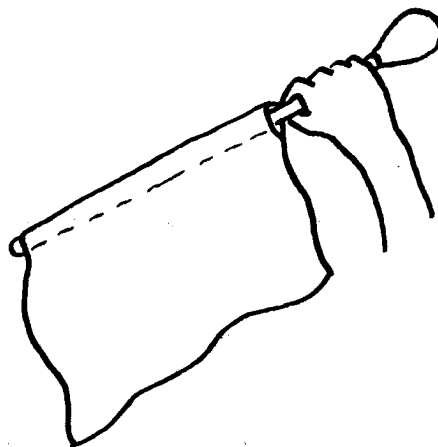


Figure 79

Palm spin toss. The palm spin toss is made from the basic palm grip. As the flag falls toward the floor and the hand is held over the top of the ball, (Figure 80), give a swing or push with the hand and turn the flag over and toss into the air. The flag will make one complete revolution and descends where it is caught in the right hand.

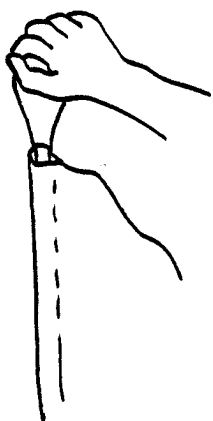


Figure 80

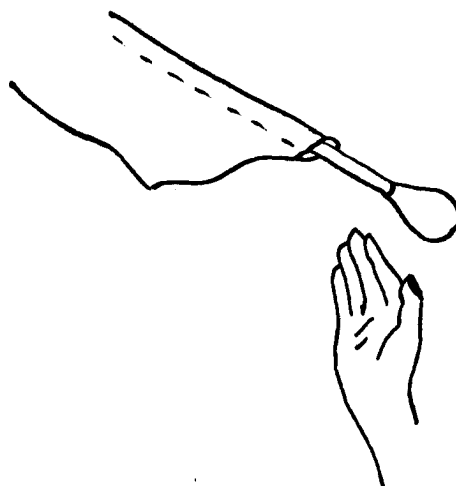


Figure 81

To make the catch, hold the right hand in front of the face, palm up, thumb pointing toward the right. (See Figure 81.) To do this it is necessary for the arm to be twisted as far as it will go. Make the catch and go immediately into the palm spin or any hand to hand rudiment.

The swiss throw. Grasp the staff in the right hand in the backhand grip (Figure 82). Swing the flag over in a counterclockwise loop and toss into the air. As the flag leaves the hand give a push with the thumb, and sweep the arm up into the air (Figure 83). The more follow through,

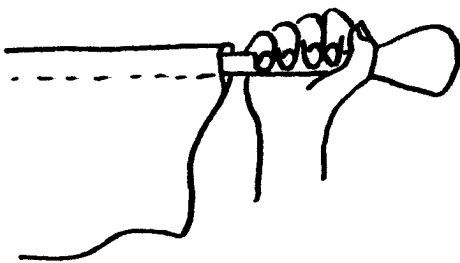


Figure 82

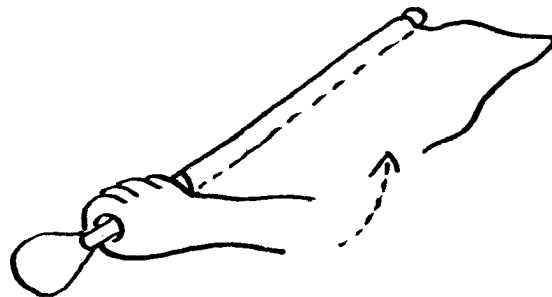


Figure 83

the higher will be the toss. The flag should make a complete one and one-half counterclockwise turns in the air and is caught in the left hand in the forehand grip. (See Figure 84.) As the student becomes more proficient the number of revolutions of the flag may be increased. To get into the backhand grip use the finger roll already discussed.

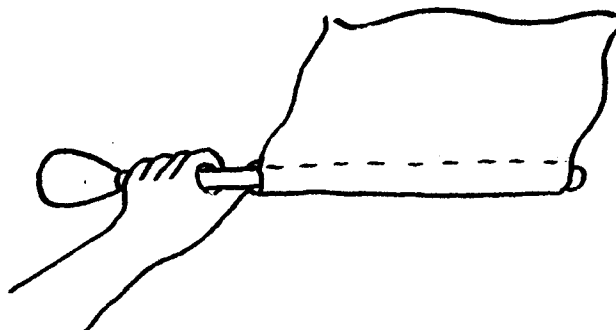


Figure 84

Roll up the flag. To roll up the flag do a series of side swings on the right side until the flag is completely wound up on the staff.

The olympic throw. The olympic throw can be executed after the roll up of the flag. With the flag completely rolled up on the shaft, hold the staff in both hands in the forehand grip, directly in front of the body (Figure 85). Swing the ferrule end of the staff between the legs. (Figure 86).

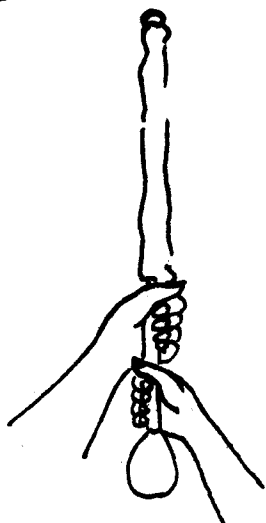


Figure 85

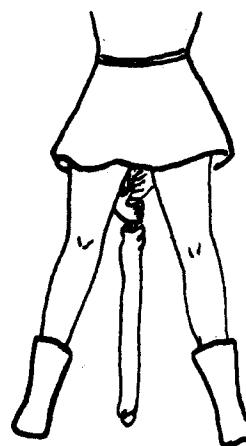


Figure 86

Swing the shaft up from between the legs; and as the hands reach a position above the head, release the flag. The flag will go high into the air, and as it starts its downward plunge the flag will unroll and come fluttering down, where it is caught in the right hand the same as all high tosses.

Carry. There are three carries for the flag:

- (1) the right hand carry, (2) the left hand carry, and
- (3) the attention carry.

Right hand carry. Hold the staff by the handle or grip end with the right hand, thumb side of the hand toward the flag. The right hand is held waist high allowing the flag to drape over the right arm. (See Figure 87.) In the left hand carry, hold the staff in the left hand, about waist high, thumb side of the hand pointed toward the flag. Allow the flag to drape over the left arm with the staff resting against the shoulder. (See Figure 88.) The attention carry is used when entering the field or gymnasium and is only used for a short time because it is so strenuous. Hold the staff by the handle in the forehand grip, thumb side of the hand toward the flag. Extend the arm out to the front of the body and at about a forty-five degree angle from the horizontal. (See Figure 89.) All flags must be held at exactly the same angle.

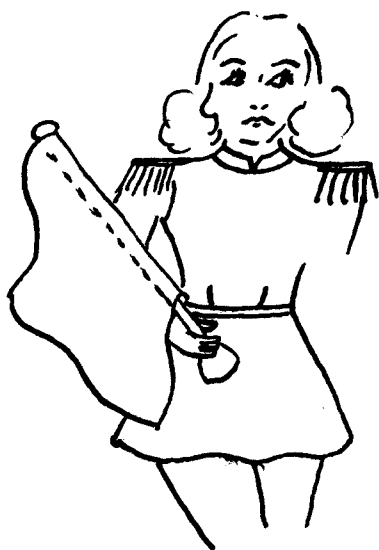


Figure 87



Figure 88

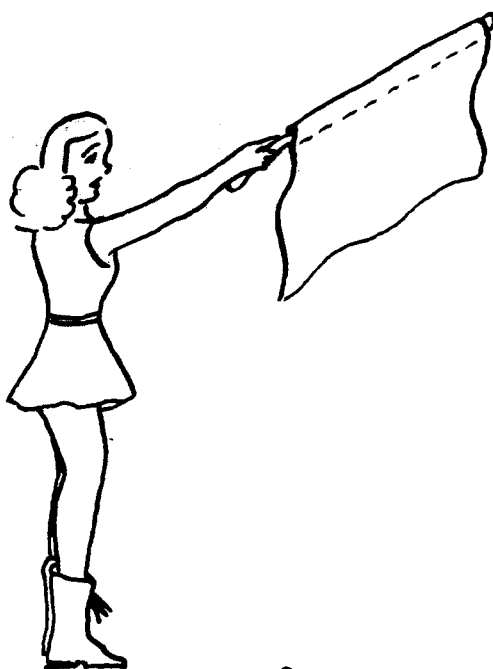


Figure 89

Transitions. Transitions in flag swinging are used only to reverse the grip on the shaft from forehand to backhand, or backhand to forehand. By using the three finger roll, a smooth transition may be accomplished. Remember that the transition must be made at the same speed as the

rudiment that is used directly before and after it.

Flag swinging axioms.

- (1) The hand must never touch the flag.
- (2) The flag must never be allowed to touch the ground.
- (3) Never cross hands.
- (4) Whatever one hand does the other will do exactly the same.
- (5) Transitions must be made at the same speed as the previous rudiment unless an exaggerated change of tempo is desired.
- (6) Keep the routine in a logical pattern and sequence.

Building the routine. To start the routine smoothly, a simple entrance must be used. The entrance should insure the starting of all of the flags together. A simple upbeat by one of the flag swingers is an effective "put on" to start the routine. Add one rudiment at a time. Keep the rudiments in a logical sequence. It is best to do the rudiments in groups of two or four because some of the rudiments will reverse the grip on the flag and by doing them an even number of times the flag will return to its original position. Intersperse aerial tosses in the routine for variety. Judge the wind accurately. If tosses are added allow for drift.

The following routines are examples of routines made up from the rudiments described in this paper. All of the routines are purposely made simple, and the reader can add the more intricate rudiments to the routine later on.

Single flag--stationary routine. Four hand to hand, 4 underleg, 2 hand to hand, 4 continuous around the body, 4 continuous around the body tosses, 2 hand to hand, 4 topsy turvy, 4 zip-ups, 2 hand to hand, 4 around the face, backpass into 4 dipsy doodle, 4 around the head, backpass, forward thrust.

Single flag marching routine. On the march it is best to start the routine with a side swing entrance. All aerial tosses have purposely been left out of this routine. As the flag swingers get more proficient, aerial tosses may be added.

Four hand to hand, 4 backpass, 4 hand to hand, 4 around the face, 4 hand to hand, 4 continuous around the body, 8 sideswings wind and unwind, 4 hand to hand above the head. Zip-up, continuous tosses, and hand to hand tosses may be added easily.

Group precision flag swinging. As its name implies, precision flag swinging is very exact. All flags in the group must be at the same place at the same time. For simplification a three person group will be illustrated and developed in precision twirling. One of the three must be designated as the key twirler and placed in the middle of the group. The routine is made up of rudiments done two or four times. Start with the first rudiment in the routine and do not add another rudiment until everyone can do the one exactly together, then add another rudiment. Practice these two until

they can be done exactly together before adding the third rudiment. Keep adding the rudiments one at a time until the routine has been worked out. All of the rudiments have a definite place to be counted. For example, the hand to hand is counted as the right hand strikes the staff. The backpass is counted as the staff is placed in the right hand behind the back. The underleg is counted as the shaft is dropped into the left hand under the leg. The continuous around the body is counted as the shaft is placed in the left hand behind the back. All of the rudiments have to have a definite place in which to be counted and this should be agreed upon before the routine is started. The key man is used to start the routine and to get the group back together when a drop has been made. The key uses a twirl or a put on that has been previously agreed upon by the group to get all of the flags together. If the key person drops her flag, the others in the group go back into the hand to hand or previous rudiment they were doing prior to the drop and continue the routine after the key has given the put on. If any other member but the key drops her flag, the rest of the group goes right on with the routine, and she has to get into the routine on the next set of rudiments. The only time in which everyone goes on is when a drop is made by any member of the group during an aerial toss. The key must then get back into the routine the same as any other member of the group. After the aerial work is over, the key can give a put on to get all flags back into the routine if they

have not stayed together during the aerial tosses. Make the routine simple to start with and add the more advanced rudiments only when the simple ones are mastered. INSIST ON PRECISION.

Flag swinging is an old Swiss art that requires great physical exertion and extraordinary concentration, but with wise selection of flag swingers, properly costumed, it has a definite place with the marching band, and as a feature attraction for the basketball court.

CHAPTER III

BLACKLITE

Blacklite effects are produced with ultra violet lighting. The ultra violet light consists of the invisible ultra violet radiation having a wave length of 3650 Angstrom units, (long wave or near ultra violet), which is harmless to the eyes or skin. It is obtained from spotlights equipped with ultra violet glass filters or from special ultra violet lamps. Blacklite lamps do not emit health rays and are used solely for producing fluorescent effects.

Perhaps the reason that more blacklite shows are not attempted by the average band director, lies in the fact that they have tried to do a blacklite show at one time or another; and not knowing the properties of the blacklite or the preparation that must be made did not get the results they had hoped for and gave blacklite up as a poor way to entertain the audiences. Blacklite does not work too effectively out of doors because the night sky gives off just enough illumination to spoil the blacklite effect. Complete darkness is the first thing that the person using blacklite should try to obtain. Blacklite shows are ideally suited for the concert or basketball game.

If the reader has not had experience with blacklite it would be wise to purchase one of the experimental kits made by the Strobolite Company, 35 West 52nd Street, New

York 19, New York. The kits are inexpensive and contain the following: one two-watt Strobolite ultra violet lamp, six bottles of Strobolite ultra violet liquids, blue, green, yellow, orange, red, and invisible green. In addition to the experimental kit, one should have one-ounce bottles of the ultra violet paint, blue, green, yellow, orange, red, and white. These paints may be purchased from the Strobolite Company.

Strobolite ultra violet colors are applied like ordinary colors with a brush or spray gun. Ultra violet liquids are transparent and for best results should be applied to white or light colored surfaces only. If they are to be used on dark surfaces, the effect loses much of their brilliancy. If the surface to be treated is dark, paint is first with any ordinary white paint, either water paint or oil paint; and when this has dried, apply the ultra violet liquid over it.

Ultra violet paints are opaque and will cover dark surfaces. Be sure to mix the paint or liquids well. If a spray gun is to be used when applying the paint, thin the paint with denatured alcohol. Fabrics painted with the ultra violet invisible green will retain their softness.

Strobolite ultra violet products will glow in the dark as long as ultra violet, blacklite, is turned on them. The moment the ultra violet light is shut off the fluorescent effect is gone. The stronger the ultra violet light,

the more brilliant will be the glow. Materials treated with Strobolite colors can be used for producing the same effect time and again without painting. All fluorescent materials should be kept out of the direct sunlight as much as possible to prevent fading and loss of glow.

It must be remembered that ultra violet colors are of a different shade in ordinary light from ultra violet light. White, Strobolite invisible green, becomes bright green, cream changes to blue, yellow to green, orange to yellow, red to orange, magenta to red.

Keep containers well closed to prevent evaporation. Do not keep in a warm place or near an open flame. For the best results in cleaning brushes, use denatured alcohol.

One pint of ultra violet liquid or one pound of ultra violet paint will cover any one of the following items: twenty to forty square feet of surface, according to application; ten pairs of gloves or shoes, three shoes equal one boot; four skeleton costumes.

Strobolite colors are absolutely harmless to any person or material.

The success of blacklite effects depends to a great extent upon the sufficient strong ultra violet illumination. The darker the surroundings the greater will be the brightness-contrast and therefore the more striking will be the effects. Night football shows are not too good a medium for blacklite shows because the night sky gives off too

much light, unless a very dark night is chosen; and who can tell a week ahead what the weather is going to be on a certain night. The basketball halftime and indoor affairs where the lights can be controlled make for the ideal blacklite media. To insure good results, use the table below in selecting the proper ultra violet lighting. Many directors have tried ultra violet shows but did not have enough illumination and found very poor results ending in disappointment and a resolve never to try it again. You can not have too much illumination. If the surrounding illumination is high then the ultra violet intensity has to be increased. At shorter distances the area covered is smaller, but the intensity of the ultra violet illumination and therefore the brilliancy of the colors will be greater.

TABLE I

BLACKLITE ILLUMINATION

<u>ULTRA VIOLET LAMP</u>	<u>DISTANCE</u>	<u>WIDTH OF AREA</u>	<u>EFFECT</u>
100 W. Project Flood	15 feet	15 feet	Very Good
100 W. Projector Spot	30 feet	15 feet	Very Good
250 W. Reflector	20 feet	30 feet	Very Good
75 Amp. Carbon Arc.	100 feet	25 feet	Very Good
15 W. Ultra Blue	10 feet	10 feet	Good
1000 W. Spot	20 feet	10 feet	Good
250 W. with black bulb	6 feet	6 feet	Weak
500 W. Baby Spot	6 feet	6 feet	Weak
30 W. Ultra Blue	12 feet	15 feet	Good

CHAPTER IV

THE COLOR GUARD

We all like to see the Stars and Stripes displayed properly but many times the inexperienced band director violates the flag etiquette unknowingly. The rules and regulations governing the use and display of the nation colors are very definitely defined in Public Law 623, as amended by Public Law 829. The rule for the use of the national colors is: when in doubt, DON'T.

The colors may include the national flag, the state flag, school flag, and band flag. Most color guards are made up of the national flag, school flag, and band flag. The flags should be of uniform size. Three feet by five feet is the size recommended for the high school band. The flags are carried on pikes or poles. The pikes are carried by slings which pass around the neck and rest on the shoulders of the bearer. The bottom of the slings should rest in the center or to the right side of the center of the bearer. Attached to the bottom of the sling is a leather socket to receive the heel or end of the pike. This socket should be carried either a little to the right of center or directly in the center of the body of the bearer; the method used must be uniform for all color bearers. The right hand should grasp the pole or pike at a position about even with the shoulder of the bearer. The pike is held at about a fifteen

degree angle toward the front, parallel with the direction of march. All pikes must be held at the same angle.

The color guard can be made up of either boys or girls, but first consideration should be given to uniform size and to tall and strong people so that they will not appear to be over-burdened. They do not need to be members of the band but must be uniformed exactly alike. They must be available to practice together and drill until they can act as one. They must have respect for the colors and be interested in doing their part. A good color guard is a real contribution to the marching band, but a poor, untrained one is worse than having none at all. The color guard must practice with the band and if necessary practice maneuvering by themselves until they march with precision as a unit. The color guard does not do all of the maneuvers that the band does, and it is not necessary for them to execute all of the maneuvers.

When not executing orders from the drum major, the color guard is under the command of one of the members, usually the member that carries the national colors. When carried in a procession with another flag or flags, the flag of the United States should be either on the marching right, i.e., the flag's own right, or when there is a line of other flags, the flag of the United States may be in front of the center of that line. The national flag on the right, the school flag in the center, and the band flag on the left regardless of the direction of march.

Members of the color guard march in closed rank or interval. They must retain their erect position at attention and execute all movements accurately and with precision. Their actions should show that they have respect for the colors. The colors should never be allowed to touch the ground, become soiled, and should never be carried over the shoulder unless the wind happens to blow them that way. When the colors are not in use they should be furled and cased.

The national flag is never carried at night unless it has some place in the performance of a patriotic nature. When mounted with other flags, the national flag should be in the center and raised above the others. International usage forbids the display of the flag of one nation above that of another in time of peace. When flags of two or more nations are displayed they should be flown from separate staffs of the same height and the flags should be approximately of equal size.

When the color guard is at ease or at rest, the end of the pike may be rested on the ground but at no time must any part of the flag be allowed to touch the ground. On the command of attention the colors are brought to carry and the color guard comes to attention as a unit. The drum major should give the commands to the color guard if possible; but when they are placed at the lead in the line of march and have other units of the band between them and the drum major, then the commander of the color guard takes

over command. They should always turn on the ground on which the band is to turn.

The color guard is addressed as Colors. It may execute the following commands: Colors attention, mark time, forward march, halt, half step, right march, left march, Colors half left march, Colors half right march, Colors salute, carry colors, order colors. The members may execute change hand, Change. All commands for the color guard are given the same as for the band.

Execution of the salute. All salutes given by the colors are executed when six paces from the person or color being saluted and held until six paces beyond. If the salute is being made to another United States flag, both the school and band flag should salute. In that case the salute can be more effective if both are given at exactly the same time. This is done by the command given by the bearer of the national flag. He uses the command: Colors SALUTE. The salute is made in the following manner: On the second command the hand is slipped up the pike to about eye level, then the pike is lowered by straightening the arm to the front. The pike may be almost horizontal, particularly when a small flag or short pike is used, but no part of the flag is allowed to touch the ground. After the colors have advanced to a point six paces past the person to whom the salute is made, the command, "Carry, COLORS," is given, and the colors are raised to the position of carry.

CHAPTER V

THE DRUM MAJOR

The drum major is the commanding officer of the band. The qualities for the drum major or drum majorette are many. First, she, (since most high school bands are using girls for their drum majors, even though this may not be the most desirable) must have grace, poise, neatness, alertness, ability to maneuver the band under all circumstances, must have a knowledge of music, and must be able to think clearly and quickly. In this respect she is like the quarterback on the football team but must have many other qualifications that he does not need. She must be able to command the respect of the band members and have absolute control and discipline without antagonizing the individual members of the band. She must radiate self confidence and poise. She must have a pleasing personality and a winning way about herself. She must be able to give commands quickly, exactly, without hesitation. She must be willing to work with the director and take instructions cheerfully. She should have a well-developed figure, tall, graceful, be musical, good sense of rhythm, capable of maintaining discipline at all times. It is not necessary for her to be able to twirl a baton, but it is to her advantage if she can. There is nothing that will sell a band to the crowd as much as a good drum majorette that can carry on the duties of the commanding

officer and at the same time present a good twirling exhibition.

All of the commands that the drum majorette must be able to give without hesitation and with precision, except the salute and the beating of time, will be included in the section on the marching band.

The salute. The salute should be given with precision and a snap. There are two ways that the salute may be given. With a preparatory spin of the band and with a snap from the carry position. If the preparatory spin is to be used, hold the baton in the right hand, fingers closed around the baton near the ball end with the thumb side of the hand pointed toward the ferrule end (Figure 1). Spin the baton ferrule in two forward circles at the right side of the body; and with the ferrule end of the baton leading, swing the baton over in front of the body until the baton comes to rest against the front of the body at the left side. The hand is turned over until the back of the hand rests against the chest (Figure 2). If the snap salute is

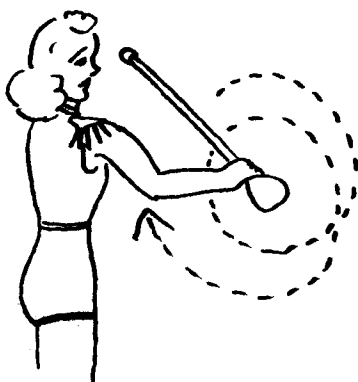


Figure 1



Figure 2

used, hold the baton in the right hand with the thumb away from the ball end, with the baton cradled in the right arm. The shaft lays across the arm at the inside of the bent elbow. (Figure 3). With a quick snap throw the ferrule end of the baton across in front of the body until the baton comes to rest at the left side of the body with the back of the hand held next to the chest (Figure 4).

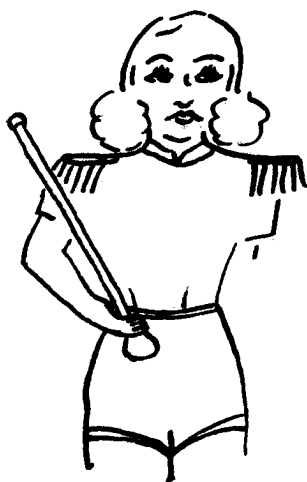


Figure 3

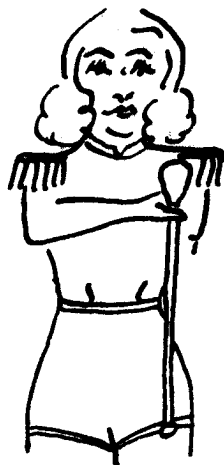


Figure 4

Beating time. There is nothing as important to the drum majorette as the development of a good beat. All of the commands are essential but beating time and keeping the band playing in a good cadence are the first duties of the drum majorette. The beat should have grace, snap, and good cadence. Hold the baton in the right hand with the fingers closed around the baton shaft right above the ball end with the thumb side of the hand pointed toward the ferrule end. (See Figure 5.) The right elbow should be

carried at the height of the shoulder with the forearm horizontal. On the count of one, or the strong beat bring the baton down and to the left sharply (Figure 6). On the count of two raise the baton up and back slightly to the right in a small arc (Figure 7). The baton may be kept in the

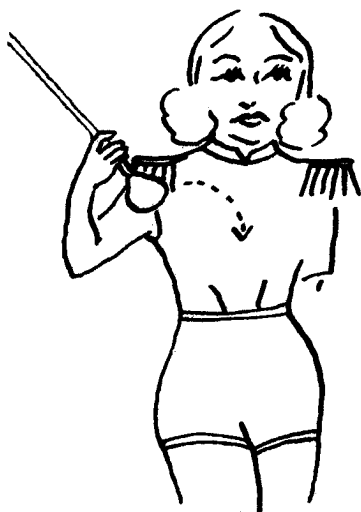


Figure 5



Figure 6



Figure 7

same plane and using the count one, snap the baton downward; on count two, raise the baton up, giving both beats

in the same spot. The beat must be precise but graceful. Keep the ferrule end of the baton from wagging or swinging awkwardly because this is the only end of the baton that the band can see and they take their cadence from the visible end.

CHAPTER VI

MARCHING TO MUSIC

The treatment of the marching band has been handled in many different ways. Marching to music or with music is almost as old as music itself. The ancients used the wailing of the pipes or blaring of horns to set cadence or tempo for their marching groups. It has been said that there are three kinds of marching bands.

(1) MARCHING bands are bands well versed in the art of marching. They march in cadence with military precision, executing many difficult maneuvers beautifully, but their playing leaves something to be desired. They do not sound well, are not in tune, and are not in balance.

(2) Marching BANDS are bands that do not know how to execute the simpler marching maneuvers, lines are not straight, precision is lacking, have no sparkle or snap, but whose playing is excellent and they sound well on the field or street.

(3) MARCHING BANDS are bands we all like to see and hear. They march with precision, snap, and military bearing and they play well enough to satisfy the most demanding musician. Unfortunately there are not enough MARCHING BANDS. It is the writer's conviction that the lack of good MARCHING BANDS lies in the approach that is used in the development of marching organizations. As it's name implies Chapter VI

is marching to music. The reason there are not more MARCH-
ING BANDS is because the young band director going out into the teaching field has learned his marching maneuvers, rudiments and routines from a military manual. The military manual is not adapted to the young player in high school or junior high school bands. The thirty-inch stride at 120 beats per minute is used by the military primarily to move large masses of men great distances with a minimum of fatigue. It is just as unreasonable to ask the grown person with a normal thirty-inch stride at 120 steps a minute to increase his stride eight or nine inches and increase the tempo to 144 steps per minute as it is to ask the young band member of junior high school or high school age, with his shorter legs, to increase his normal twenty-two to twenty-five inch stride to thirty inches and step up the marching tempo to 144 steps per minute.

It is the writer's conviction that the solution to the marching problem is to place the music first. The marching must be made to fit the music. The age old treatment has been to put the music to marching; now this should be reversed and the marching should be put to the music.

A twenty-two and one-half inch stride is recommended for the high school band. This makes for easier marching for the small players and the girls in the band without cramping the student with longer legs. The twenty-two and one-half inch stride is well adapted to the pageantry band which uses

the football field for drill. The football field is laid out in five and ten yard lines and the twenty-two and one-half inch stride allows for eight steps to each five yards or sixteen steps to each ten yards. Using sixteen steps to each ten yards consumes eight measures of music, one of the common denominators of the marching strain. Students may be lined up on the football field with the odd numbered ranks on the five-yard lines and the even numbered ranks half way between the five-yard lines with four twenty-two and one-half inch strides between them. The odd numbered ranks step off from the yard line and reach the next five-yard line at the end of four measures of music. More will be said about this alignment later.

Another deviation from the military manual is in the manner of giving commands. All commands should be given on the left foot with the execution of the command being done on the right foot and step off in the new direction on the left foot on the first beat of the measure. This again is setting the marching to the music. It is much simpler for the untrained person to get used to all commands being given on the left foot and the execution of those commands on the right foot. This eliminates the confusion of having some of the commands being executed on the right foot and some on the left foot, as with the left and right military turns. The new direction is always on the left foot.

Commands. There are always two parts to every

command whether the command is given verbally or with the drum majorette's whistle. The first part is a long command or a long blast on the whistle and is called the command of attention. It is used to gain the attention of the players and is used to get them to look at the drum majorette's baton to see what command is to be executed. The second part of the command is a short command, a brisk command if given verbally, or a short blast on the whistle if given on the drum majorettes whistle and is the command of execution. Both the command of attention and the command of execution are given on the left foot. The command is executed on the right foot and the band steps off in the new direction on the left foot on the first beat of the measure.

The following commands should be executed with precision by any well-trained marching band. Each student in the band should be responsible for the execution of this information and it would be to their advantage to commit it to memory. The whole idea behind it is to make it easier for the student to become a part of a well-coordinated marching unit.

Attention. The verbal command is, "Band, Attention." The baton command is one long blast on the whistle. Take this position: heels together, toes pointed out and at a forty-five degree angle, knees straight, stomach in, chest lifted, shoulders back, chin up and drawn in, eyes front, arms hanging naturally along trouser seams, palms in. NO

MOVING, NO TALKING, NO SMILING, body erect and motionless, with a military bearing, mind alert. If instruments are used, the instrument is held in the right hand with the left hand down along the side of the leg with the thumb toward the trouser seam. The band always falls in at attention.

At ease. At the verbal command, "At Ease," move the left foot smartly twelve inches to the left of the right foot. At the same time join the hands behind the back, palms to the rear, by lightly clasping the left thumb with the right hand. When the command is given with instruments, batons, or flags, each bandsman will hold his instrument in the right hand and place the left hand, palm to the rear at the small of the back. Keep eyes front or on the director. Baton twirlers will swing the baton behind the back with the right hand holding the ball end and the left hand holding the ferrule end, arms allowed to hang naturally. Flag swingers will hold the flag in front of the body with the arms hanging down naturally with the ball end in the right hand and the ferrule end being held in the left hand. There must be no talking or other disturbance.

Rest. At the verbal command "Rest," the right foot is kept in place on the line of march. Talking and reasonable bodily movement is permitted. This is the only occasion in marching formation when silence need not be maintained; however, the playing of instruments is not allowed.

Fall out--fall in. At the verbal command "Fall Out," the members of the band may leave ranks, but must remain in the immediate vicinity. At the command, "Fall In," or at the baton signal "Attention," the band members resume the specified alignment, at attention.

Dismiss. At the verbal command "Dismiss," the band members are to fall out and are permitted to leave the immediate vicinity. They are excused and allowed to go of their own free will.

DEFINITIONS

Front. The front is the direction toward which the band faces when it is in formation, or it may refer to the width of the band.

Rear. The rear is toward the back of the band, away from the front.

Flank. The flank is the side of the band, right of left, or the direction toward that side.

Right guide. The right guide of each rank is the man on the right of his rank. He must determine the distance between his rank and the one ahead. He is also responsible for the alignment of his particular rank. The command or correction, "Guide Right," or "Eyes Right," means to align to the right on the right guide. The guide is not always

to the right. The band may be instructed to guide to the left, guide center, guide to the outside-; however, the guide always refers to the dressing or aligning of ranks.

Rank. A rank is a line of people standing side by side, aligning themselves by guiding right. In band formation ranks are counted from the front of the band.

Interval. The space between men in the same rank is called the interval. In football band formation or pageantry formation, the recommended interval is two and one-half yards or four twenty-two and one-half inch strides. Rank one is responsible for the size of the interval.

File. A file is a line of people standing one behind the other, aligning themselves by covering the person directly ahead. In band formation, files are counted from the right of the band.

File and rank designation. Files are numbered from the front right hand corner of the band. Ranks are numbered from the front of the band. File one is the first man in the first rank, or the first person in the front right hand corner of the band. File two is the second man in the first rank, etc. The first row across the band is rank one; the second row across the band is rank two, etc. The numbering system that is the most satisfactory is the two-digit system. The first number or digit designates the

Rank; The second number or digit designates the File. The members of the first rank would have numbers 11, 12, 13, 14, etc., beginning with the first man on the right flank of the band. The second rank would be numbered 21, 22, 23, 24, etc. Using this system it is possible to assign a number to each student in the band at the beginning of the marching season. By using this number he will always know what rank and file he is in and can more readily adapt himself to the pageantry band by associating himself with a number in the formation. For example, number 63 is rank 6 third man; or sixth man in the third file. Eleven, 21, 31, 41, etc. are the right guides of the band. Number 41, for example, is the first man in the fourth rank; he is also the fourth man in the first file. This method of numbering bandmembers is invaluable during the pageantry season. The charts may be made up for the size band that is to be used and band members assigned the numbers for the entire football season.

Distance. The space between people in the same file is called the distance. In football band formation the distance recommended is two and one-half yards. File one is responsible for the distance.

Alignment. The band is in correct alignment on the football field when there are four twenty-two and one-half inch paces, or two and one-half yards, between the men

in the file and the same in the ranks. Every other rank, all of the odd-numbered ranks stand with toes touching a five-yard line, even numbered ranks stand halfway between the two five-yard lines (Figure 1). When the alignment by rank and file is correct, the diagonals will also be in alignment.

```
50 Yd.----15---14---13---12---11---Rank 1
          ----25---24---23---22---21---Rank 2
45 Yd.----35---34---33---32---31---Rank 3
          ----45---44---43---42---41---Rank 4
40 Yd.----55---54---53---52---51---Rank 5
          ----65---64---63---62---61---Rank 6
                                     etc.
```

Figure 1

Cover by file. Cover off, cover ahead, cover the man in front, all demand that each individual band member stand directly behind the corresponding rank member ahead.

Pace or step. The pace or step is the distance covered by the swing of the feet when marching, measured from heel to heel, or toe to toe. The pace recommended for the football pageantry band is twenty-two and one-half inches, or eight steps to every five yards. The members of odd-numbered ranks should hit a yard line on every eight counts, on the right foot; while even numbered ranks hit a yard line on every four counts, also on the right foot, of the

same series of eight counts. See Figure 1.

Half step. The half step is, as the name implies, half of the distance of the regulation step of twenty-two and one-half inches or eleven and one-quarter inches. The half step is necessary in several maneuvers where part of the band must move more slowly to execute a command than the other members of the band.

Cadence. The cadence is the rhythm or tempo at which the band marches. It is determined by the number of beats, or counts, or steps, per minute. The recommended marching cadence should be approximately 144 beats per minute. The slower or faster marching tempos should only be used to set a mood or picture in formation; for example, if the band were to enter the field doing the Cakewalk, a slower tempo would be employed. If the band were in formation of a train and wanted to depict the rapid movement of the train it could use very small steps and increase the cadence.

FACINGS

Right face. The verbal command is "Right Face." The band members should count--Right Face, one, two. On count one turn one-quarter turn to the right by turning on the right heel and left toe. On count two place the left foot smartly beside the right, at attention. Do not

swing the arms.

Left face. The verbal command is "Left, Face." Learn to say Left, Face, One, Two. On count one turn one-quarter turn to the left by spinning on the left heel and right toe. On count two bring the right foot smartly beside the left, assuming the position of attention. On the right and left face, the thing to remember is that the way that the person is going to face determines which heel to spin on. Right, Face, spin on the right heel; left, Face, spin on the left heel.

About face. The verbal command is "About, Face." Learn to say About, Face, One, Two. On count one place the right toe behind and slightly to the left of the left heel. On count two face to the rear by spinning on the right toe and left heel, clockwise. The spin is to the right ending with the heels together in the position of attention. Do not swing the arms. With a little practice the student will learn just how far behind his left heel and how far to the left of the left heel the right toe should be placed to make his heels come together on the conclusion of the command.

STEPS

Right step. Sometimes it becomes necessary to move the band a short distance to the right, left, or to

the rear. To do this without having to face the band and forward march, halt and re-face them in the original direction, the right step, left step, and rear step are used.

The verbal command is "Right Step, March." Raise the right foot and move it about twelve inches to the right, bring the left foot up to the right, and step to the right with the right foot again. The movement should be done in cadence until the halt is given. The right step is the only time that a movement starts with the right foot. All other movements begin with the left foot.

Left step. The verbal command is "Left Step, March." Raise the left foot and move it about twelve inches to the left. Bring the right foot up against the left and repeat until the halt is given.

Back step. The verbal command is "Back Step, March." On the count of one after "March," step backward in twelve-inch steps until the halt is given, then assume the position of attention.

It is well to remember that all commands will be given on the left foot with the execution of the command on the right foot and step off in the new direction on the left foot on the first beat of the measure. This will be in effect for all maneuvers with the exception of the right step. On any baton command, the baton may be held in the position of the maneuver as long as the drum majorette

wants before the first whistle is given. The drum major-ette's baton commands will not be treated too thoroughly in this paper. The reader's attention is directed to the bibliography at the end of this paper for books on the baton commands.

Mark time. The verbal command is "Mark Time, March." On the first beat after the "March," raise the left foot about six inches and place it on the ground in the same position in which the foot first occupied. Raise the right foot and replace it on the ground. Keep lifting the feet and replacing them without moving in any direction until the halt is given. The exaggerated lift of six inches is recommended to make the band get used to lifting the feet. Bend the knee and allow the ball of the foot to strike the ground first. While marking time the student must remain erect, with head up, eyes to the front, striking the ground with the foot in cadence on the beat.

MANEUVERS

Forward march. The verbal command is "Forward, March." The baton command is a long blast on the whistle lasting for three counts of the cadence, rest on the fourth count, and a short blast on the whistle on the next count, with a jabbing ahead motion of the baton. The entire command takes six counts with the band moving forward on the seventh. The baton may describe two complete forward circles

on the long whistle. The forward march can be given to the band when it is standing still or when it is at Mark time. The pace of the forward march is always a full $22\frac{1}{2}$ -inch stride unless the command is given as "Half Step, Forward, March."

Halt. The verbal command is "Band, Halt." The command is given on the left foot and is executed on the right foot. If the command is given with a baton, the long command is given on the left foot and is held for a count of three, rest on the fourth count, and a short whistle on the left foot on the count of five. On count six place the right foot on the ground and bring the left foot up to it with a snap. The drum majorette faces the band and gives the commands in this position while marching backward. As the left foot is brought up to the right in close position, the baton is snapped downward, and the band remains stationary at attention. If the band is playing when the halt is given, they remain playing until the cease play is given. If the drums are playing a cadence when the band is halted they keep on playing the cadence until the cease playing is given by the drum majorette. As the band comes to a halt, they remain at attention. It is important that the drum majorette raises the baton into the position for the command of halt in plenty of time for the band to see it and anticipate what is coming; otherwise, the halt will not be executed with precision.

Cease playing. The drum majorettes baton should be raised high above the head in the first position of the command a few measures before the command is to be given and at the end of a strain of music. The first whistle is blown on the first beat of the last two measures and held for three counts; the last whistle is blown on the cut off and as the baton is snapped downward in front of the body. The actual execution of the command lies in the fact that the playing is finished just before the next strain or next street beat sequence. The cease playing may be given in any of the following situations:

- (1) To the band to Cease playing while the band is marching and continues to march after ceasing to play. The drum majorette faces away from the band and the drums continue to play a street beat.
- (2) The command may be given to the drums to cease playing at a halt. The drum majorette faces the band.
- (3) The command may be given to the drums to cease playing while the band is marching and continues to march either without cadence or to the cadence of another band. The drum majorette would give the signal while facing away from the band.
- (4) The command may be given to the band while playing on the march and the band is to cease playing and marching simultaneously. The difference is that the drum majorette will give the cease playing signal

while facing the band. The drum majorette thus combines the cease playing and halt signals.

Anytime the drum majorette faces the band and gives the command while facing the band, the band must halt or is at the halt. If she continues to face away from the band, the band continues to march.

Column right--column left. The column right and column left are commands that mean that the band is to run a right of left angle of ninety degrees, so that the band is marching in a new direction. Perhaps nothing gives the band as much trouble as the wheel or military right turn or left turn. If the wheel turn is employed, the inexperienced band will have a tendency to "accordion up," meaning to bunch up on the corner. This makes for a rambling uneven corner. Two very easy corners that eliminate the uncertainty are the square corner and the diamond corner.

Diamond corner. The diamond corner is sometimes called the nonreversible Minstrel turn. The nonreversible part comes from the fact that the ranks are not reversed in the diamond corner while they are in the minstrel turn. The command of execution is given on the left foot. As the right foot strikes the ground, the left guide spins on the right toe and steps off to the left with a full stride. The new direction is now a ninety-degree turn to the left from the original direction. The next man in the first

rank from the left side takes four steps and spins on the right toe to the left. The next man in the rank takes eight counts and spins; the next man twelve counts, etc. All members of the band march at full stride until the last man in the left file has made the turn; then the left file picks up half steps. The next file marches up even with the left file and then picks up half steps. Each succeeding file marches at full stride until they are even with the front rank and then pick up half steps. The band marches off at full stride as soon as the last man in the right hand file has cleared the corner. The front and back of the band are strung out so that the effect is like an elongated diamond as shown in Figure 2. The turn is diagramed in Figure 3.

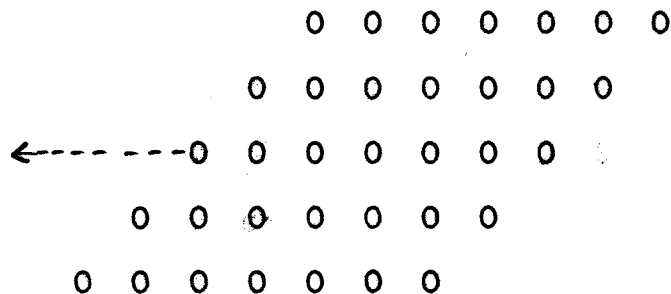


Figure 2

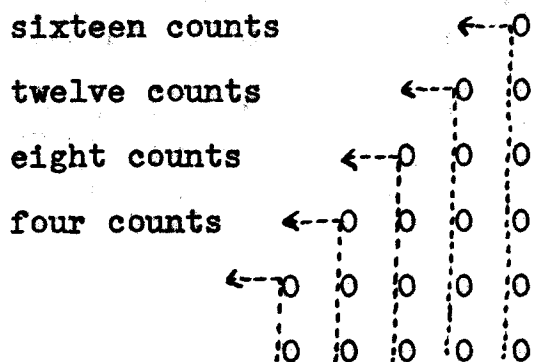


Figure 3

The square corner. The square corner is one that is used to keep the band from bunching. This corner is very effective for street use because of its quick change of direction. The band marches through the intersection and directly into the face of the audience before turning. The abruptness of the turn lends to its appeal. Rank one marches straight through the intersection until the command of execution for the turn is given. All members of rank one spin on the right toe and peel off in single file to the left (Figure 4). As soon as the left guide has cleared his own file, he does another left turn and marches until he is even with the left guide of the rank number corresponding to the number of files in the band. In the illustration he would march until even with the fourth rank because the band is four files wide. Using the numbering suggestion previously discussed the turn is executed as follows:

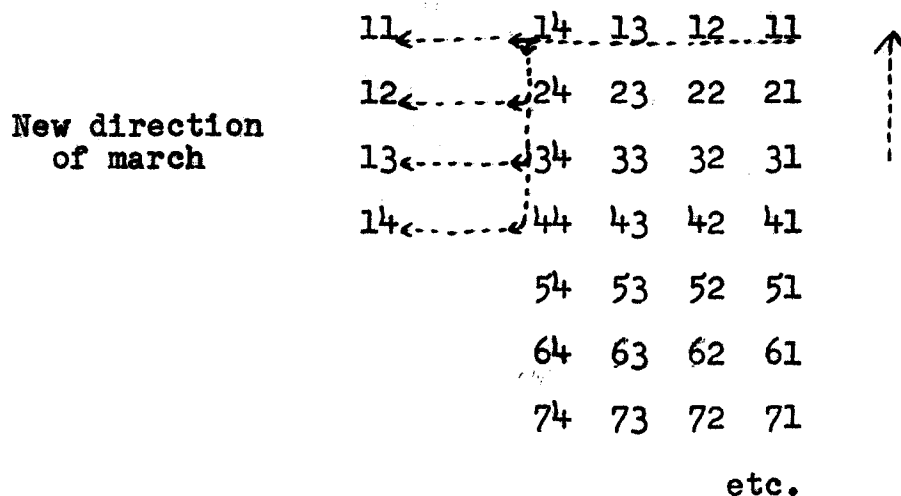


Figure 4

Fourteen, 13, 12, and 11 all spin on the right toe and march until they creal the front of the band. Fourteen clears the fourth file and immediately does another left turn and marches toward the rear of the band. Thirteen, 12, and 11 follow number 14 in single file until 14 reaches a spot abreast number 44. Number 13 will be opposite 34, 12 opposite 24 and 11 marches straight through. As soon as the first rank has cleared the corner, they pick up half steps and move on down the street in the new direction of march. All other members in the band will follow the man directly ahead of them and do exactly the same thing as the member ahead. The first rank must know exactly what they are to do and the rest of the band can play follow the leader.

Column half-right and column half-left. Column half-right or column half-left demands a turn of a forty-five-degree angle from the original line of march, or half of the regular right or left turn. The signal is similar to the regular column signal, being held horizontally at shoulder level; but the baton, instead of pointing at a right angle to the line of march as for the regular column, points at a forty-five-degree angle, the direction in which the maneuver is to be executed. The execution of the Column Half-Right or Column Half-Left is similar to the execution of the regular column right or left.

Flank movements. The commands by the "Left Flank"

or by the "Right Flank" mean that the band, while marching, is to face and march toward the right or left, respectively, of the original line of march. The verbal command is, "By the Left Flank, March" or "By the Right Flank, March." The baton command is a whistle by the drum majorette as the baton is held in the left hand by the ball end, arm extended out horizontally from the shoulder with the baton pointing straight up in the air. The command of execution is given on the left foot and the baton is extended out even with the shoulder with a short jab in the direction of the flank movement. For the right flank the commands are exactly the same with the exception that the baton is held in the right hand. The action taken by the band is as follows: Both whistles are given as the left foot strikes the ground; on the count following the second whistle place the right toe forward as before and turn to the new direction; then on the next count step off in the new direction on the left foot with a full step. As the band flanks into the new direction, each band member must cover the man ahead (by rank) and dress to the front, (by file). Actually, in the left flank movement, the dress is to the right covering the man ahead; but in the right flank movement, the dress is to the left, to the front while covering the man ahead.

In order for the band to return to the original direction of march, "By the Right Flank," must follow "By the Left Flank," and "By the Left Flank" must follow "By

the Right Flank." This will return the band to position where they follow the drum majorette.

Continuous left or right flanks. Continuous right or left flanks for a prearranged number of steps is a useful practice maneuver for flanking and is used also in many drills by the band on the football field. It is effective for an entrance before a pageant. The movement is made and then the count will start on the next left foot. If eight steps are used as the agreed upon number of steps, at the end of the eighth step the band flanks to the opposite flank on the right foot. The count would start on the next left foot, etc. It is easier to always dress right and cover the man ahead while executing continuous flanks both to the right and to the left.

Left and right oblique. The left oblique moves the band simultaneously forward and to the left in a diagonal movement; the right oblique moves the band forward and to the right. In executing the movement the general shape of the band must not be changed; i.e., the band moves by a corner instead of by the front, maintaining the same alignment it had during the forward march movement. The verbal command is "Left Oblique, March." The band turns to the right foot and steps off in the new direction on the left foot. The baton command is given by the drum majorette by holding the baton in the right hand pointing out from the

body and up at a forty-five degree angle from the horizontal. The second command is given on the left foot and the baton is thrust out with the arm extended fully at a forty-five degree angle. The foot movements on the obliques are the same as those of the flanks, with this exception: The turn of obliques is a forty-five degree angle and that of the flanks is a ninety degree angle. As the band obliques left, each band member must cover the man ahead by file and guide to the left, by rank. The diagonals should also be in alignment. As the band obliques right, the guide is to the right. In order to return the band to forward march from an oblique movement, the opposite oblique signal is given, which will return the band to its original position of following the drum majorette.

Decrease front and increase front. The decrease front movement is used to reduce the width of the band from the basic formation to one with a smaller interval. The increase front movement is used to regain the original interval of basic formation. Both movements may be done in several ways; by oblique or flank movements of each rank as it approaches the point of obstruction or the point at which the signal is given. The examples explained below are the simultaneous oblique type, executed in eight counts. The verbal command is "Decrease Front, March." The baton command has the baton held by the drum majorette in front of the body in both hands, above the head. The ball end of the

baton is held down by the head and the ferrule end held slightly higher. The second command starts the count. The band members on the left side of the band do a right oblique for seven steps and turn ahead on the eighth. The band members on the right hand files do a left oblique and step off for seven counts and move straight ahead on count eight. All members move in toward the center. While the front rank does the oblique, all members of the file follow their file leader by covering the man ahead, keeping the files straight, and dressing to the center during the maneuver. The front rank must practice reducing the interval evenly and not too rapidly toward the center. If each player will keep himself equi-distant from the person on either side of him, the movement will be accomplished accurately. The size of the interval may be predetermined by designating a certain number of steps, such as four, or eight, before turning to the front on the right toe, on count four or eight, and thus resuming forward march at a decreased interval. It is suggested that the drum majorette blow a third whistle on the left foot preceding the right toe turn which resumes forward march, although this is not necessary in a well-trained marching band.

The increase front movement is executed in a manner similar to the decrease front, with the files going OUT from the center of the band and resuming basic alignment. The position of the drum majorette's baton is reversed from

the position used in decrease front. The baton is held almost the same with the exception that the ball end is held up for increase front. The drum majorette faces the band while giving these commands.

Single file. One of the most disappointing things about some marching bands is the manner in which they leave the field to enter a building. The band does wonderful work on the parade and as soon as it is finished the band breaks and runs for the nearest doorway. One remedy that can be used and is so simple that it is often overlooked is the single file movement. The halt is given as usual except the drum majorette gives a signal that is noticed only by the band on how they will leave the immediate area. If she holds up one finger on the right hand, the right file will move off first and the other files will mark time and follow the first file off in order. If she holds one finger to either side as she gives the halt, the first rank will peel off according to her direction and the succeeding ranks will peel off in a like manner. If she holds two fingers up, the first two files on that side lead off. If she holds two fingers to the side, the first two ranks peel off on that side. This is an excellent place to practice the flash of instruments that has been explained before in this paper. The band as a rule will not be playing when the single file is given and the flash of instruments can take place. The drum section will give a cadence and march

off in their regular place until they clear the front of the band; then they stand in rank at the side of the front of the band and play a cadence softly on the shell of the drum until the last rank has filed past; then they fall in behind the last rank and enter the building or leave the field.

Half step or decrease step. Often times in a parace especially, the band will find it necessary to slow down its forward motion without losing its cadence. If the front rank keeps its interval between it and the drum majorette, the rest of the band might have a tendency to "pile up" unless a signal is given to slow the band down. The drum majorette turns and faces the band and, while marching backward, holds the baton horizontally at shoulder height and pushes backward with the baton. No whistle is necessary. The first rank should slow down at the drum majorette's command and each succeeding rank should hold their distance by adopting the same size stride or pace. When the drum majorette, baton at carry, turns around and marches forward at full step, the band does likewise.

To the rear. The command, "To the rear," means that the band, while marching, is to face and march toward the rear of the band by executing a turn of 180 degrees to the left. The military manuals have the to the rear executed to the right but this will not work out with the theory of

all commands being executed on the right foot. By turning to the right, it is necessary to execute the command on the left foot and drop the right heel to gain an extra count, which seems hard for high school students to comprehend. The To the rear march left, is a natural movement which fits the music. The baton signal positions are the same as those for forward march, except the drum majorette turns in cadence, facing the band and marching backward as she gives the signal. The to the rear movement is executed similarly to the left flank movement; however, the to the rear on the right toe, is a 180 degree turn to the left, stepping off to the rear on the left foot, at a full step. As the band executes To the Rear, each band member must cover the man ahead, the rear rank now being responsible for the interval, and dress is to the right, the left guides are now right guides and vice versa. The signal to follow the To the Rear movement unless another maneuver is previously specified, is always another To the Rear movement which will be executed by whistle or verbal command only as the drum majorettes baton cannot be seen until after the band returns to its original line of march.

Countermarch. It becomes necessary at times in marching to turn the band about and go back in the direction in which it has come. This is the countermarch. There are many ways of countermarching a band. Perhaps the easiest way to accomplish this is by use of the double header

band. This is a band that has the same instruments in the first and last ranks, with the drums in the middle rank. The band simply does a To the Rear at the point of countermarch and heads the other way. This type band calls for two drum majorettes, one in the front of the band and one at the rear of the band. The novelty of this type countermarch is well worthwhile even with a small band.

Folding rank countermarch. Another countermarch that is perhaps the fastest and has the advantage of being non-reversible, that is, the rank numbers are not inverted when the countermarch is completed, is the folding rank countermarch. The drum majorette turns and marches back through the band between the center files; upon reaching the second rank, she gives the second whistle at which time the first rank executed the countermarch. All succeeding ranks follow the first rank. The band marches at half step both preceding and following the time when each rank executes the countermarch. The right hand of the band, by files, executes a double column left; the left half of the band, a double column right. The left half of the band telescopes inside the right half, the right half going the greater distance and the right guides describing the greater semicircle of all. While each rank is folding, dress to the outside until each rank is back in basic band alignment going in the opposite direction. Dress to the right while marching through the remainder of the band at

half step. If desired, when through the band, each rank shifts obliquely half of the interval to the left in order to exactly retrace the original line of march. When the drum majorette turns forward again, or changes her pace to a full step, and when the last rank has completed its countermarch, the band also steps off with a full step. The action for a six-file band would be as follows: File 1 passes on the outside of file 6; file 2 passes between file 6 and file 5; file 3 passes between files 5 and 4; file 4 turns to the right and passes inside file 3; file 5 passes between files 2 and 3; and file 6 passes between files one and two (Figure 5).

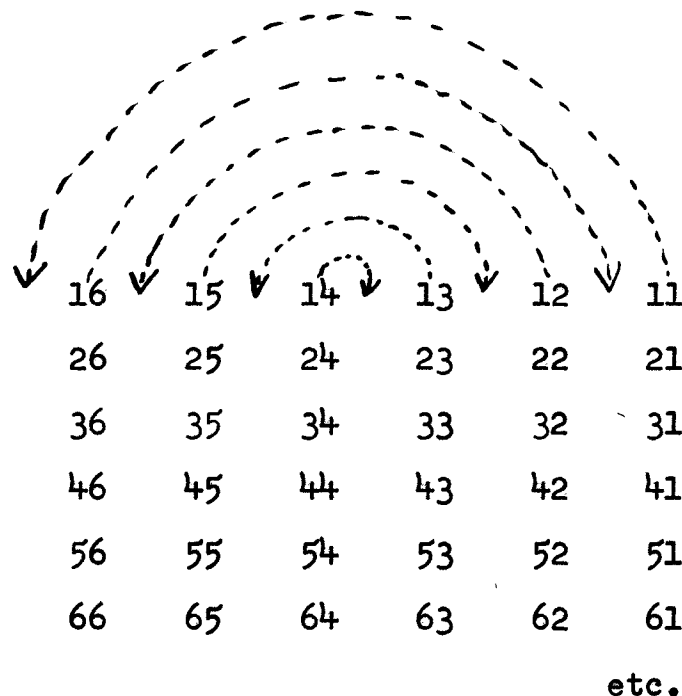


Figure 5

Inside countermarch. It has always been the writer's

conviction that the simple marching routines can be made to look more difficult and have as much appeal to the crowd as the intricate ones if some unusual effect is employed. In the inside countermarch the movement is very simple but by applying the flash of instruments routine it can be made quite effective. The flash of instruments is a device whereby all members of each rank do the same things with their instruments at the same time, which creates a flash of movement. In this particular case the flash of instruments is done twice. As the command of execution is given on the left foot the instruments, which are held in the right hand are thrown out to the right as the band members spin on the right toe the instruments are thrown toward the direction of the turn. The band members take two steps to the left and again execute a left turn at the same time executing the flash of instruments again as they march to the rear. Trombones are held straight out in front of the body with the slide firmly grasped in the right hand. The flash of instruments are protected, away from the crowd. It is the writer's conviction that all countermarches should be done in this manner to protect the instruments. Of course, this would not apply if the countermarch were made while playing. The flash of instruments can be used effectively in the square corner, which has been previously explained in this paper.

It is not the purpose of this paper to cover all of the maneuvers that are possible with the MARCHING BAND,

but only to explain the method of commands discussed here. The whole idea of the inexperienced band director in training the marching band should be to use the knowledge in music in which he has been trained and make all of the marching fit the music. As the name of this heading implies, Marching to Music is what is to be accomplished. Nothing must deter the marching band from this practice.

With the above maneuvers mastered the band is well on its way toward becoming a well-coordinated marching unit. For obvious reasons all of the maneuvers and drum majorette baton commands are not included in this paper. The selected bibliography at the end of this paper contains many books of excellent worth which the young band director can consult for any additional commands or maneuvers he may want to use.

NOVEL MARCHING STEPS

Straight marching is not only boring to the band members but to the viewing audience as well. Variety of marching can make the marching season more enjoyable for all concerned. The wise director makes use of the waltz, jetterbug, tango, cake walk and many other steps to vary his marching routines. It is well to intersperse one or more of these marching rudiments in every parade. Band entrances on the football field may be varied from time to time by using one of these steps to enter the field and to help get away from just coming on and going into formation. It is surprising the little amount of work that is

necessary to produce startling marching effects.

The waltz. The waltz is perhaps the simplest of the novel steps to perform with the band. Any waltz number such as "Cruising Down the River," "Bicycle Built for Two" and others may be used. The waltz step starts from the drum roll off and leads immediately into the waltz. This effect alone is very pleasing to the band and to the audience. Swing the left foot to the right in front of the right foot in a small circle and back to the left about twelve inches to the outside of the original position and ahead about twelve inches. The foot strikes the ground on the count of one on the first beat of the measure. Swing the right foot in front of the left foot in a small circle and back to the right and outside about twelve inches and twelve inches in front of the original foot position. All counts are as the foot strikes the ground on the first beat of the measure. The swing of the foot and the striking of the foot on the ground consume the entire measure of three beats. It is as though it were one beat to the measure. The baton twirlers swing their batons behind their back and grasp the ferrule end with the left hand. The ferrule end of the baton is swung up between their left arm and their body as the right foot is placed on the ground and the swing to the right goes with the right foot, giving a very pleasing swaying motion.

The tango. The tango may be done to the music of

"La Cumparsita," "Blue Tango," or any of the popular tangos.

The tango originally came to us from Argentina. It was originally a difficult dance but the ballroom version used by Americans is much simpler. Many variations are based on the five-step tango, a combination of two slow and three quick movements. The street version follows the more even meter of the 4/4 tempo, consisting of four even beats or strides or movements. The routine is broken up into four steps or counts to each movement. The entire routine consumes four measures of music. The first sequence or movement consists of a gliding step with the left foot (Figure 6). On count two, bring the right foot up even with the left as the weight of the body is shifted to the right foot (Figure 7). On count three and four shift the weight of the body alternately from the right foot to the left (count three) and back to the right (count four), while the



Figure 6



Figure 7

feet remain stationary (Figure 8 and Figure 9). The second



Figure 8



Figure 9

step consists of gliding ahead with the left foot again the same as the first step in the first sequence. (Figure 10). On count two, swing the right foot ahead and as the right toe hits the ground, swing the body in a counterclockwise circle completely around (Figure 11). Glide ahead with the



Figure 10

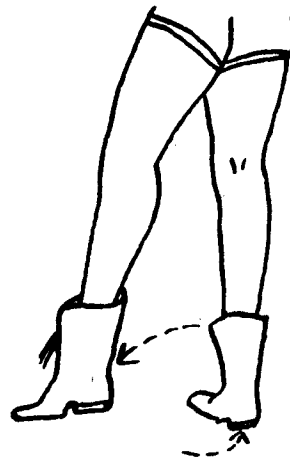


Figure 11

left foot on count three, (Figure 12), and bring the right foot up even with the left foot on count four (Figure 13).



Figure 12



Figure 13

The third sequence is the same as the first, (Figures 6, 7, 8, and 9). The fourth movement is a glide ahead with the left foot on count one. (See Figure 14.) Glide ahead with the right foot on count two. (See Figure 15.) Glide ahead with the left foot on count three. (See Figure 16.) Bring the right foot up even with the left foot on count four. (See Figure 17.) The entire fourth sequence is a gliding ahead for three counts and stop on the fourth.

The cadence count for the entire tango is as follows: Glide, two, three, four; Step, Spin, Step, Stop; Glide, two, three, four; Slide, Slide, Slide, Stop.

It is best to practice this dance routine at first without the music, using the bass drum only at first.



Figure 14



Figure 15



Figure 16



Figure 17

The cakewalk. The cakewalk is perhaps one of the most difficult steps to use with the marching band. It consists of raising the legs up high to the front and a kick out to the front as the body is extended backward. The step is a slight circle in front of the body and then coming to rest at the side. The back must be arched (Figure 18). The first step is four kicks to the front: left, right, left, right. The second step consists of placing the left foot ahead, toe pointed, with the foot pointed straight ahead for the counts of one and two (Figure 19). Swing the left foot to the rear and point the toe down with the foot coming to rest on the ground with the leg held straight. (See Figure 20.) Hold this position for the counts of three and four. The third step is a repetition of the first,

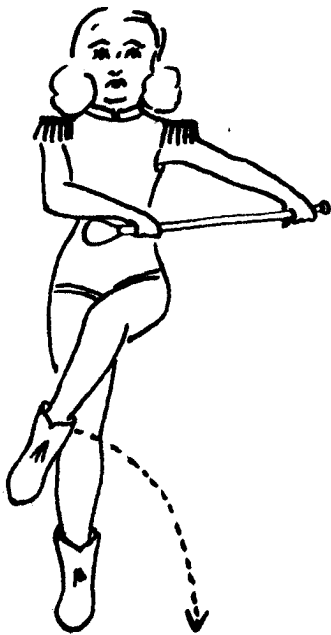


Figure 18

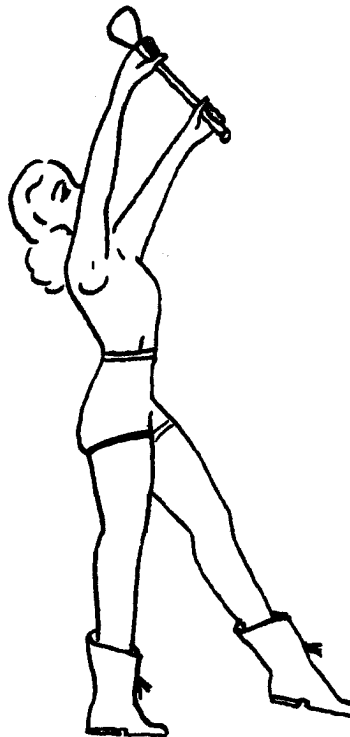


Figure 19

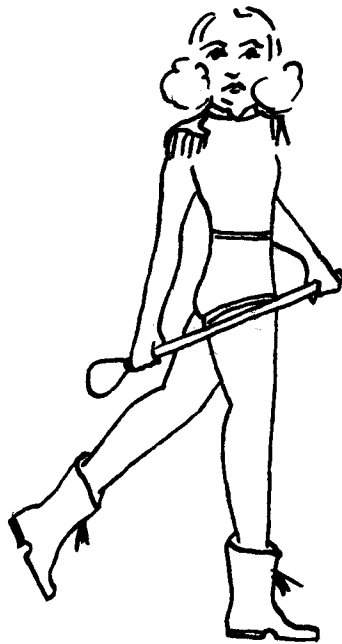


Figure 20

(Figure 18), stiff legged, left, right, left right. The fourth step is accomplished by placing the right foot on the ground and pushing the body around in a clockwise circle by planting the left foot in front and spinning to the right one quarter turn. On count two place the left foot out and spin one more quarter turn until facing to the rear of the original position. On count three place the foot to the rear of the original position, and on count four place the left foot to the left of the original position and spin back to the front. The sequence of steps is shown in Figure 21.

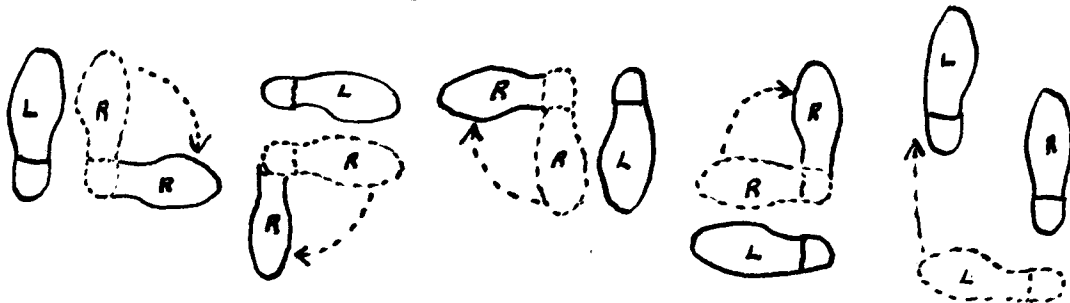


Figure 21

A more simplified version of the cakewalk can be introduced to the band. Instead of throwing the legs up and out as in the original cakewalk, have the band march four steps straight ahead: left, right, left, right. Step two is the same as the original cakewalk; walk ahead four steps. Step three is the same as step one. Step four is the same as the fourth step in the original. On the second step have the band members point their instruments up into the air on count one and two; on count three and four have them point their instruments toward the ground. All of the dance steps treated here make for an effective entrance for the football pageant. The music for the cakewalk could be "Down South," or "The Dark Town Strutters Ball."

CHAPTER VII

PAGEANTRY

Band pageantry is the art of presenting entertainment by musical organizations and their auxiliary unit, involving the assembling, presentation, and continuity by a musical organization of a series of maneuvers and movements. It includes costuming, presentation, lighting, and special effects, the use of specialized equipment, and correlating and co-ordinating the actions of the various units to music.

Many band directors fail in pageantry because they say they do not know what to do. Their lament is that everything has been done. This fallacy can easily be disproved by the number of new ideas that are coming out in books every fall. Granted that some of them are elaborations on old ideas, nevertheless the variety proves that band directors are putting a great deal of thought into their band shows. New and old musical numbers are constantly suggesting new routines and rudiments. The enterprising band director need only to be on the lookout for ideas. Billboards, motion pictures, the comic strips, cartoons, and many more things suggest band shows. The seasons of the year, anniversaries, birthdays, centennial celebrations, slogans, countries of the earth, animals, Broadway musicals, Broadway plays, radio, television, are all sources of pageantry ideas. The import-

ant thing is assimilating this material and planning the show with appropriate music, continuity, and formations, adapted to the director's own particular needs. Sane use of auxiliary units such as flag swingers, baton twirlers, rope spinners and tumblers aid in the development of the show. Traditions is one of the main sources of halftime pageants. Dads night or Parents night suggest certain formations and music. Homecoming suggests other formations and music. It is of utmost importance that the band director take into consideration other departments of the school when planning his halftime shows. Nothing can take the place of the band as leader in public relations between the school and community. Publicize the school and all departments.

It is not the purpose of this paper to include a number of complete halftime shows, nor is this a book of halftime shows; however, one complete show will be developed with charts to show how the idea is developed from its inception.

Each unit on the field must be developed separately. The band should have its own cue sheet; the baton twirlers should have their own, etc. The cue sheet tells each unit what they are to do, and exactly when to do it. The routines for the twirlers and flag swingers should be worked out by the director according to the number of measures of music that is to be played and the routines memorized so that all twirling is in unison. The auxiliary units must not

distract from the main part of the formation but rather be used in conjunction with the band to form a better picture. This does not mean that the other units cannot do anything different from the band but means that what they do must tie in directly with the main formation; for example, in the use of a locomotive scene, the flag swingers can form the wheels, the baton twirlers lay the track ahead of the locomotive, and one of the twirlers can hold the smoke can for the smoke stack, etc.

Each member of the band is assigned a number that he is to keep for the entire marching season. This number will correspond to his rank and file number and is used to designate his position in all formations. When the cue sheet is passed out to the band, each member looks for his number and moves into the formation according to the position of the number on the cue sheet. All music should be memorized if time permits or a Plasti-Folio type of march folder should be used. This is the type folder that has the pages spiral bound so that they may be flipped over with the fingers to bare the next piece of music.

A planning board with miniature band men is an invaluable aid in planning the halftime show. All lines and angles, both from high stands and low stands, can be easily checked by use of the planning board. Formations should be plotted on a football field chart form such as the forms put out by the Instrumentalist Magazine or the Football

Band Chart form by George "Red" Bird. After the formations are charted on paper, they should be set up with small band members on a miniature field. Very often formations will look fine on paper but appear entirely unrecognizable when on the field. With the use of the miniature field and small band men, valuable time is not wasted with unsatisfactory formations. The point of view of the audience often times provides a distortion of the formation that can be corrected with perspective by setting the formation up on the miniature field in advance of the actual working out of the formation on the field. Perspective plotting will not be analyzed to a great extent in this paper. Suffice it to say that each formation or pattern should be carefully checked on the planning board, before it is presented, to eliminate all distortion possible.

The sequence of formations is important for effectiveness in pageantry. The band members should move the shortest possible distance when moving from one formation to another. The geometry axiom, the shortest distance between two points is a straight line, should be observed in moving members of the band from one formation to another. The percussion section should be centrally located in the formation, not stuck off in some remote corner. The lower voiced instruments, trombones, baritones, and basses should be grouped on the same side or part of the formation if at all possible. The cornets should be placed on the opposite

side of the formation, playing toward the trombones, baritone, and basses for the greatest playing effectiveness. The band will stay together with a minimum of raggedness if this simple rule is followed. The small inexperienced band has a tendency to become unsure of itself unless it can hear the melody, countermelody, or rhythm at all times.

Some of the details of the final formation must be left to the final review or rehearsal before the routine is set. Minor changes will be made while the formation is in rehearsal, but the main principals set down here should be observed and considered an essential part of the routine preparation.

In the foregoing paragraphs, the basic essentials necessary for a well-trained marching band have been made. If the director has done his preparatory work properly no unsurmountable obstacles should be encountered on the field when the formation is actually being presented.

Continuity. The most elaborate formations on the field can be bettered by the use of good continuity. The band that is not as sure of itself as might be expected can also sell itself to the viewing audience by the use of continuity which presents a word picture of what is taking place on the field. Well-planned and executed continuity over a public address system that reaches the entire viewing audience can make or break the average band show. It must fit in with the pageant, add to the formations without taking

away from the actual formations on the field. It must be used wisely, and a great deal of thought should go into its makeup. The person reading the continuity should be well versed in the art of pageantry, or one who is a member of the marching band, or one who has had experience with the band, and WHO HAS REHEARSED WITH THE BAND THROUGH THE FORMATIONS BEING PRESENTED. Good continuity adds to the show and poor continuity can ruin it.

The band show. The following material is a typical band pageant using baton twirlers, flag swingers, marching band, continuity, and charts and instruction for every member of the pageant. The entire pageant with formations, music suggestions, and entrance and exits will be developed from its inception to the actual performance. The reason for each formation will be shown and the reason for the selection of that particular formation and musical number will be developed. Actual city names will be used to help clarify the meaning of the pageant along with the reason for its presentation. The charts will be assembled as they would be passed out to the drill master, drum majorette, continuity and light cue men. Student charts will be included for band, baton, and flag members.

The name of the pageant is "A Salute to Spokane."

The pageant given in the city of Spokane, Washington, at the time of their annual Lilac Festival. A slogan for this festival has been chosen by the Lilac Festival Committee, from

many submitted throughout the Northwest. The slogan "Faith in Our Future" will be incorporated in the pageant. A queen for the Lilac Festival has been chosen and is to be honored in the pageant. Spokane is the hub or heart of a trade area known as the "Inland Empire." Spokane being the largest city in this area is to be honored by depicting the Inland Empire's raw material and for what the empire is best known. The industries that are prominent in the Inland Empire are: hydro-electric power, lumbering, farming, mining, transportation, and manufacturing. Using these as a focal point from which to start, a rough work sheet should be prepared. This work sheet contains formation possibilities, music to be used, cues for continuity, formations, lights, bombs, etc. A typical rough work sheet is shown below:

Name of Pageant: "A Salute to Spokane"

Entrance and Fanfare:

Use split rank formation. Place fanfare in front of first rank by five yards, exactly in the center of field. Extra loud salute to cue fanfare (check on city ordinance to see if possible to use fireworks). Arrange for Millhouse to fire bomb. Bring colors and majorettes through the opening in the band. Flags spell out HI-SPOKANE with letter flags. Play "Sunny Spokane" march as the band enters the field. Be sure continuity man names the march and the history of its being written. After the fanfare allow majorettes to pass through the band. Drum majorette whistel, all odd-numbered ranks do Left Face and march 20 steps, right face, and move down the field. All even-numbered ranks do right face, march 20 steps do a left face and move down the field.

Salute to the Queen:

Band form large heart; then kneel on right knee and remove hats. Place hats to right to the right side. Play "Let Me Call You Sweetheart." Majorettes swing heart flags or form large S in heart for Spokane.

Formations depicting Inland Empire Industries:

Hydroelectric power: Band forms large light bulb; majorettes form zig-zag lines on outside of the bulb. Music, "Old Lamp Lighter," or "When the Lights go on Again All Over the World."

Lumbering: Band forms large pine tree; majorettes form small trees depicting conservation by showing second growth. Music, "When They Cut Down the Old Pine Tree."

Farming: Band form silo; majorettes do a square dance sequence in two squares, use one majorette for caller and one as a fiddler. Music, "Farmer in the Dell."

Mining: Band form crossed pick and shovel; majorettes form ore cars. Music, "Whistle While You Work."

Transportation: Band form locomotive; majorettes as "gandy dancers" form in groups of threes and pretend to lay the rails. Bell Lyra's strike low and high A alternately 16 times as majorettes swing batons like hammers driving the spikes. Smoke pot in the smoke stack held by one of the majorettes to give off smoke (have Niel Devlin ready the pot and light it). Music, "I've Been Working on the Railroad." Slow tempo at first gradually increasing until band steps off using 4 inch steps at letter A. Majorettes form the wheels and as the locomotive moves down the field have the wheels turn. "Gandy Dancers" wave to train as it goes by.

Manufacturing: Band form anvil; majorettes hammer on top of the anvil. Have hammer strike the anvil and left off as melody is played. Music, "Anvil Chorus."

Pageant Slogan:

Band spell out U.S.A. Run into this formation in the dark as the lights are turned out. Fire four 16-inch bombs simultaneously. Run into the formation while bombs are exploding. Majorettes use the letter flags and spell out FAITH IN OUR FUTURE along the sidelines. After light comes back on director will lead the "Star Spangled Banner." Pause few seconds for dramatic effect. Step off playing "Showboy" march, form in regular band formation and leave the field.

Get signal flare from Montana Power Company for smoke pot. Take fuel oil in can for smoke pot. Get one length of stove pipe 6" to 7". Will need shovel and one three-inch mortar, and four 4-inch mortars. Check on city ordinance for fireworks and stadium procedure for shooting bombs. Station one man in control booth to handle lights.

The rough work sheet should be on a clip board available to the director at all times so that as ideas come to him he can jot them down for a follow-up later. City ordinances and stadium procedures must be observed at all times. Light and bomb cues must be perfect for best effectiveness. With the rough work sheet and the ideas on it, the director is ready to plot the show.

All formations should be plotted with miniature band men on a plotting board and checked for clearness from the audience's view point. After plotting the formation on the board the next step is plotting them on paper with code numbers. Use the two-digit system for the band and numbers and letters for majorettes. DM equals drum majorette, BL equals baton leader, FL equals flag leader, CG equals color guard, D for director.

The first sheet on the student chart should contain all of the formations in the order in which they are to be presented. Whistle or gun cues should be indicated. The student can then memorize the order of the pageant and learn what he is to do in his spare time. Students should walk in and out of formations without the music the first day. They should be made to walk in and out of formations both from the front of the pageant and from the rear. All music should be memorized if possible. A flip type folder should be used if time does not permit memorization. Light, property, and continuity men should rehearse with the band

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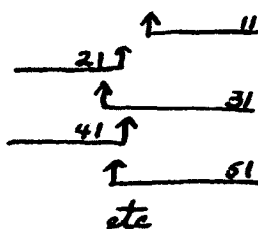
after the first initial walk through. A portable loud speaker will save both the directors nerves and voice. Some marching bands use numbered aprons for the band men very effectively.

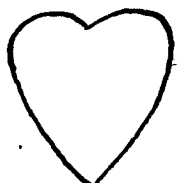
SPOKANE LILAC FESTIVAL PAGEANT: A SALUTE TO SPOKANE

TO EACH MEMBER OF THE BAND, BATON AND FLAGS:

Learn the following pageant as quickly as possible. Memorize the music. What you do individually will determine the success of the show.

Extra Loud Bomb Salute: Fanfare by the Cornets:


 Play "Sunny Spokane March." After majorettes have passed through the band, wait for the DM whistle. All odd-numbered ranks(11, 31, etc.) do left face, march 20 steps and do right face. All even-numbered ranks(21, 41, etc.) right face, march 20 steps, left face and move down the field. Entrance is like shuffling a deck of cards.



Play "Sunny Spokane March" until in the heart formation. DM will cut the band, give signal to drop down on one knee, hats off. Play "Let Me Call You Sweetheart." Replace hats, rise, and scatter into the lightbulb formation.



Play "The Old Lamplighter", DM whistle scatter to next formation.



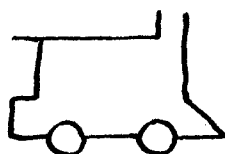
Pine tree: Play "When They Cut Down the Old Pine Tree." DM whistle scatter to next formation.



Silo: Play "Farmer in the Dell." Start at pickup to #10. Scatter to next formation.



Pick and Shovel: Play "Whistle While You Work." DM whistle scatter to next formation.



Locomotive: DM will stop the drums, bells play low and high A 16 times while majorettes pretend to drive spikes and lay the track. Band pick up from the bells at the march tempo playing slowly. Build up until the melody starts. Step off on the melody with 4-inch steps moving down the field. Scatter to next formation on DM whistle.



Anvil: Play "Anvil Chorus." DM whistle scatter to next formation.



USA: Run into the USA while the lights are off and the bombs are bursting. Play "Star Spangled Banner." Pause for a few seconds, move off the field playing "Showboy March."

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MARCHING FORMATION

Hewitt 101	Pritchett 102	McIntire 103	Davis 104	Lang 105
Horstman 91	Gregg 92	Kochler 93	Copeland 94	Twilde 95
Smith 81	Christensen 82	Spaberg 83	Antoine 84	Kelly 85
Henried 71	Askevold 72	Johnson 73	Kee 74	Williams 75
R. Burlingame 61	Farley 62	Reid 63	D. Burlingame 64	McAlpine 65
McAlcar 51	Funke 52	Hoeft 53	Stevens 54	Root 55
Hodge 41	Benfit 42	Hess 43	Anderson 44	Graves 45
Plank 31	Worthington 32	Staves 33	Selson 34	Buster 35
Hosley 21	Seibert 22	Metz 23	Sands 24	Muntz 25
Lind 11	Forman 12	Swenson 13	Brantsch 14	Powell 15

FANFARE FORMATION

Herald Trumpets

15 14 13 12 11

25 24 23 22 21

35 34 33 32 31

45 44 43 42 41

55 54 53 52 51

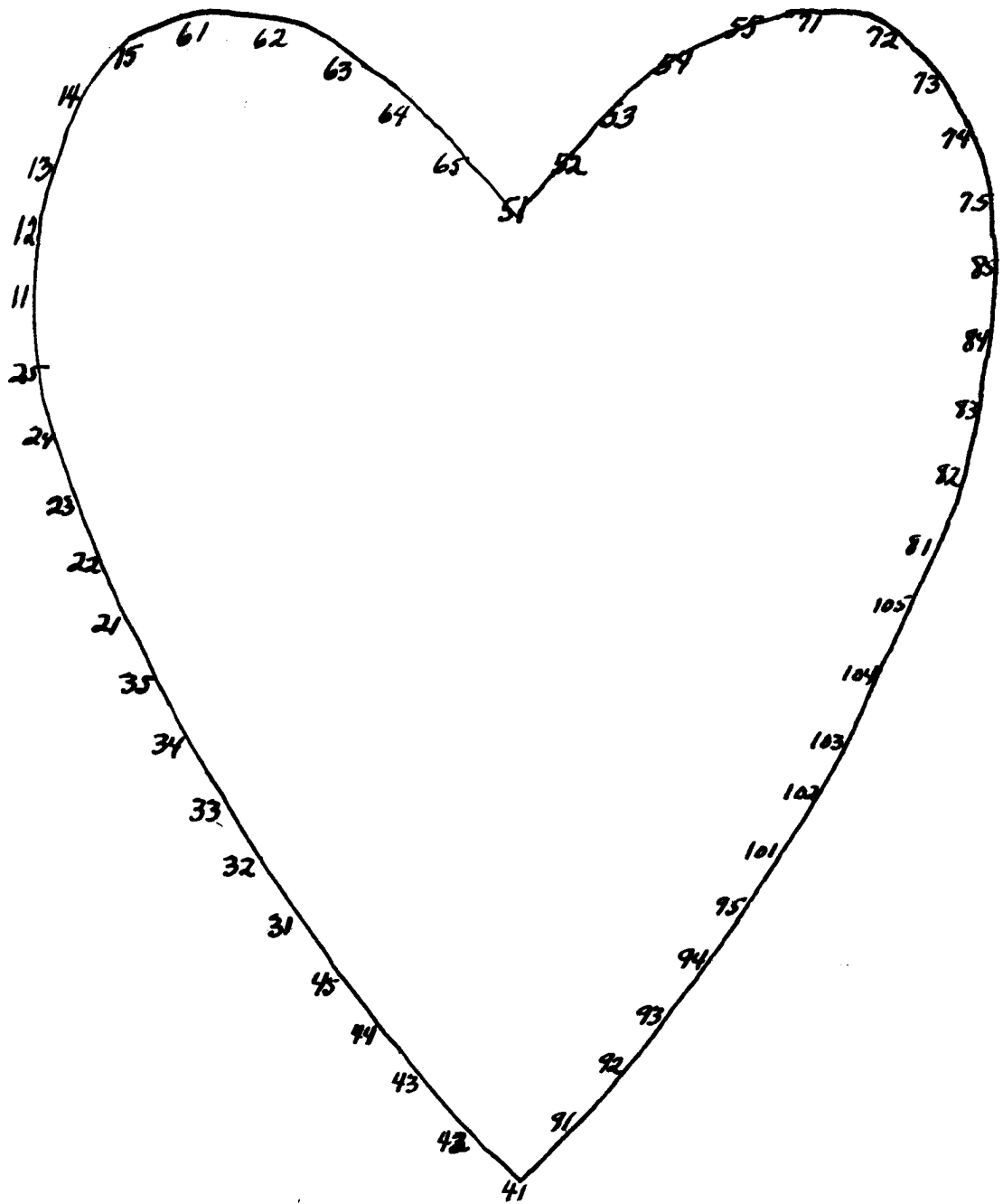
65 64 63 62 61

75 74 73 72 71

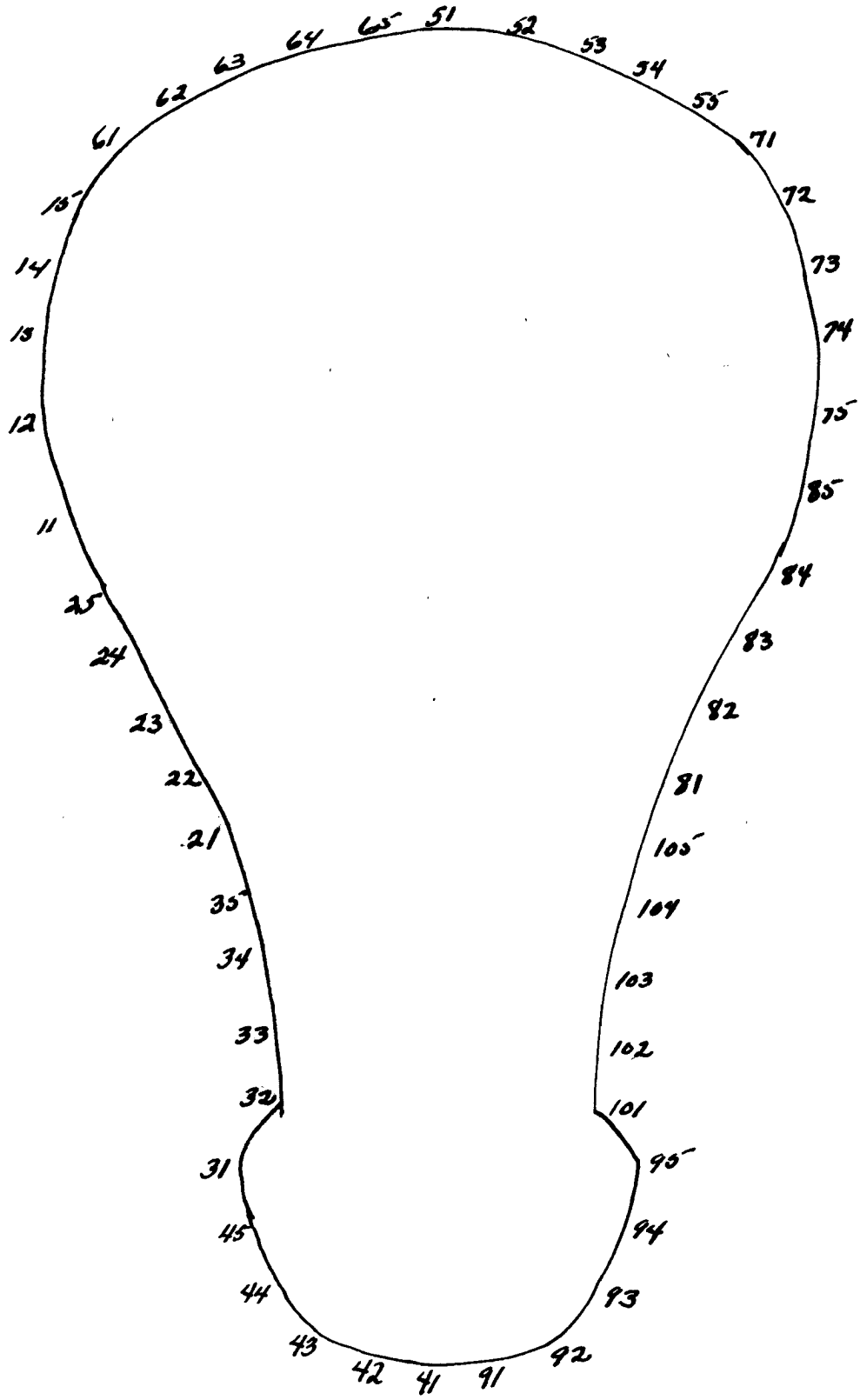
85 84 83 82 81

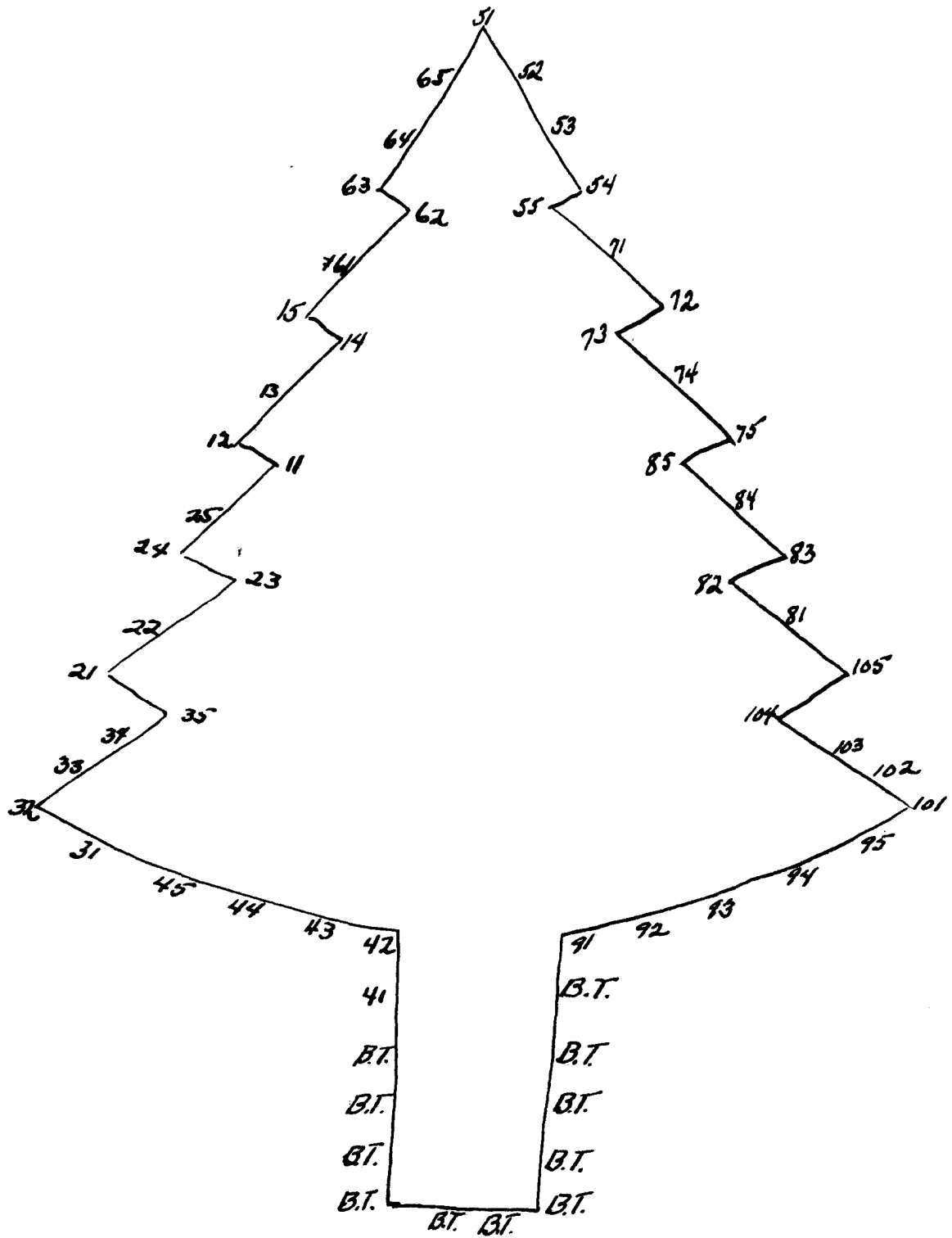
95 94 93 92 91

105 104 103 102 101

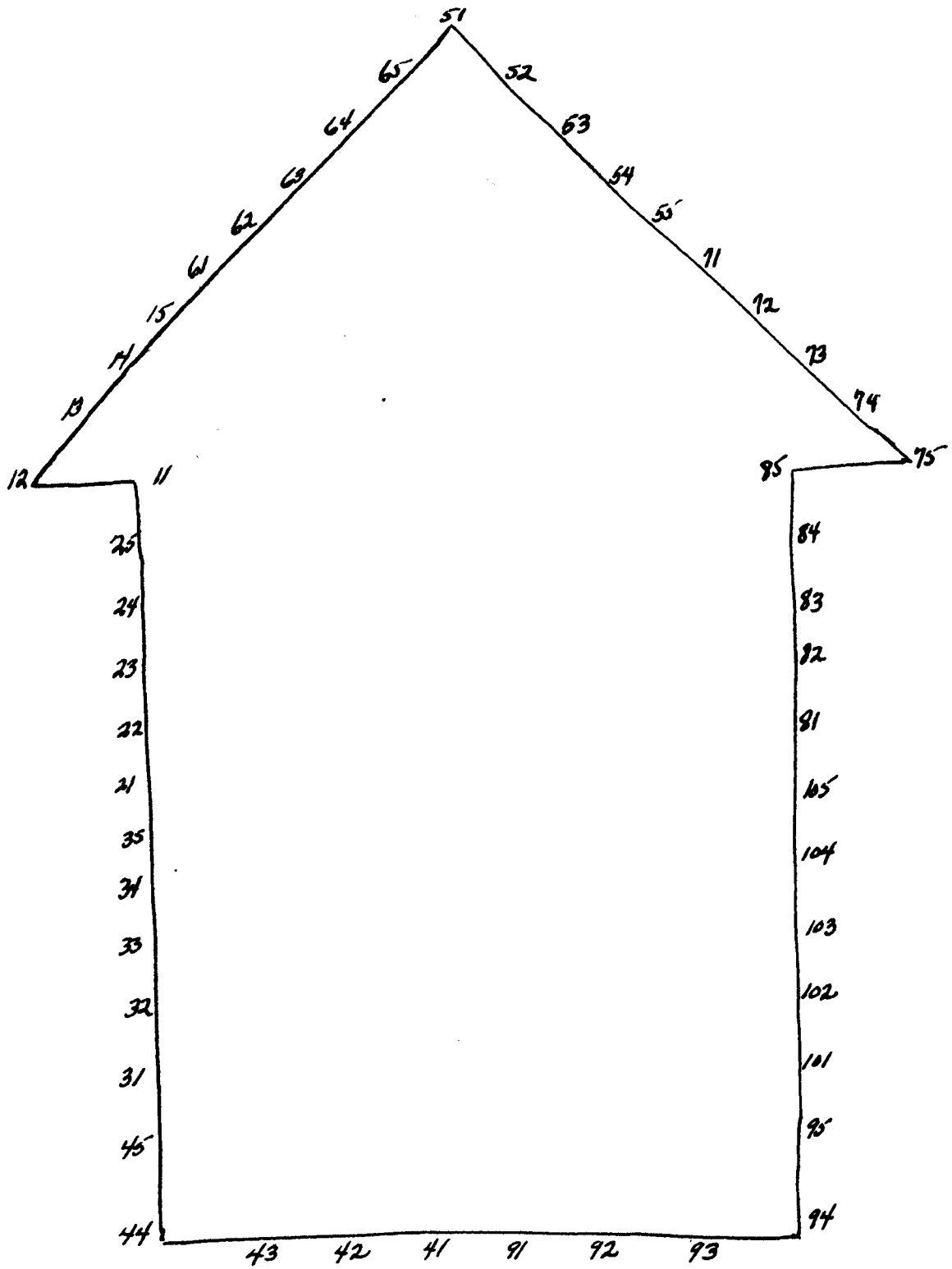


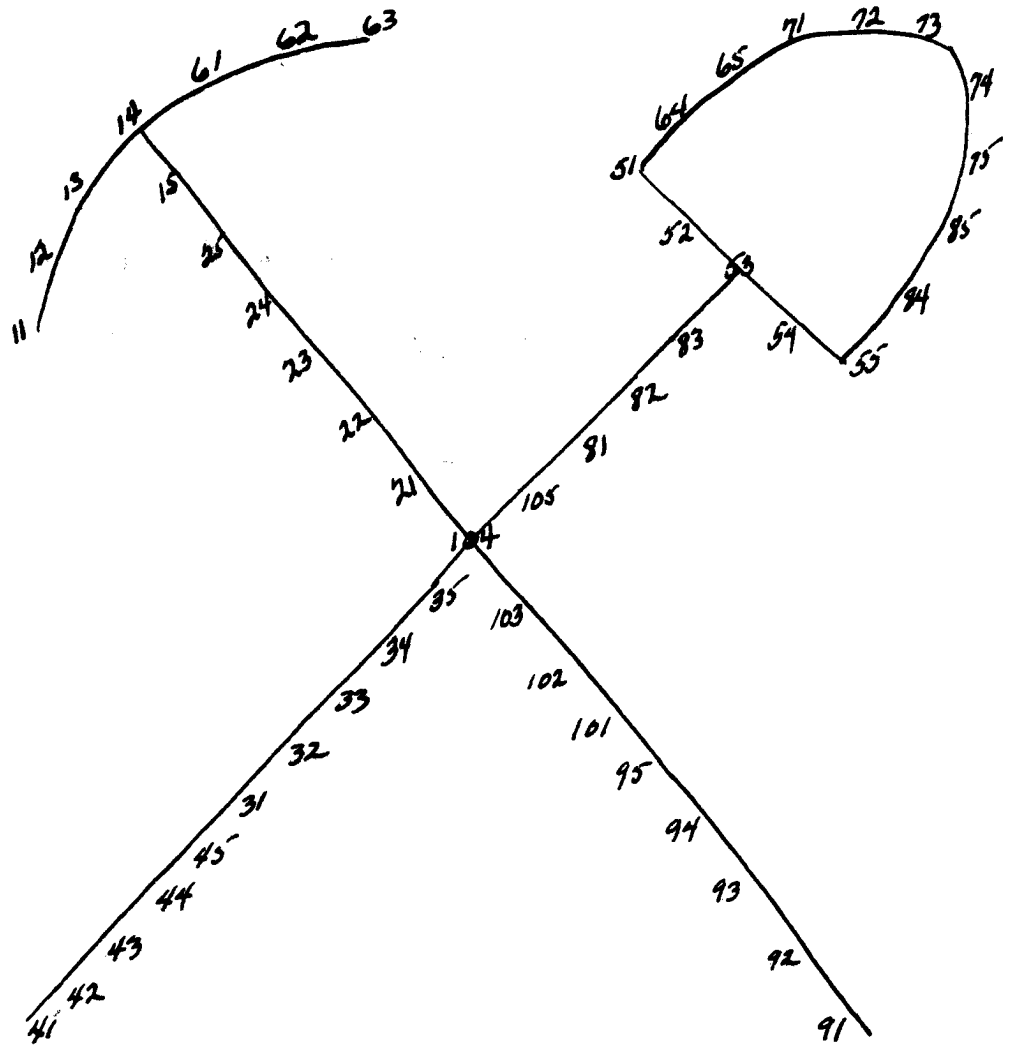
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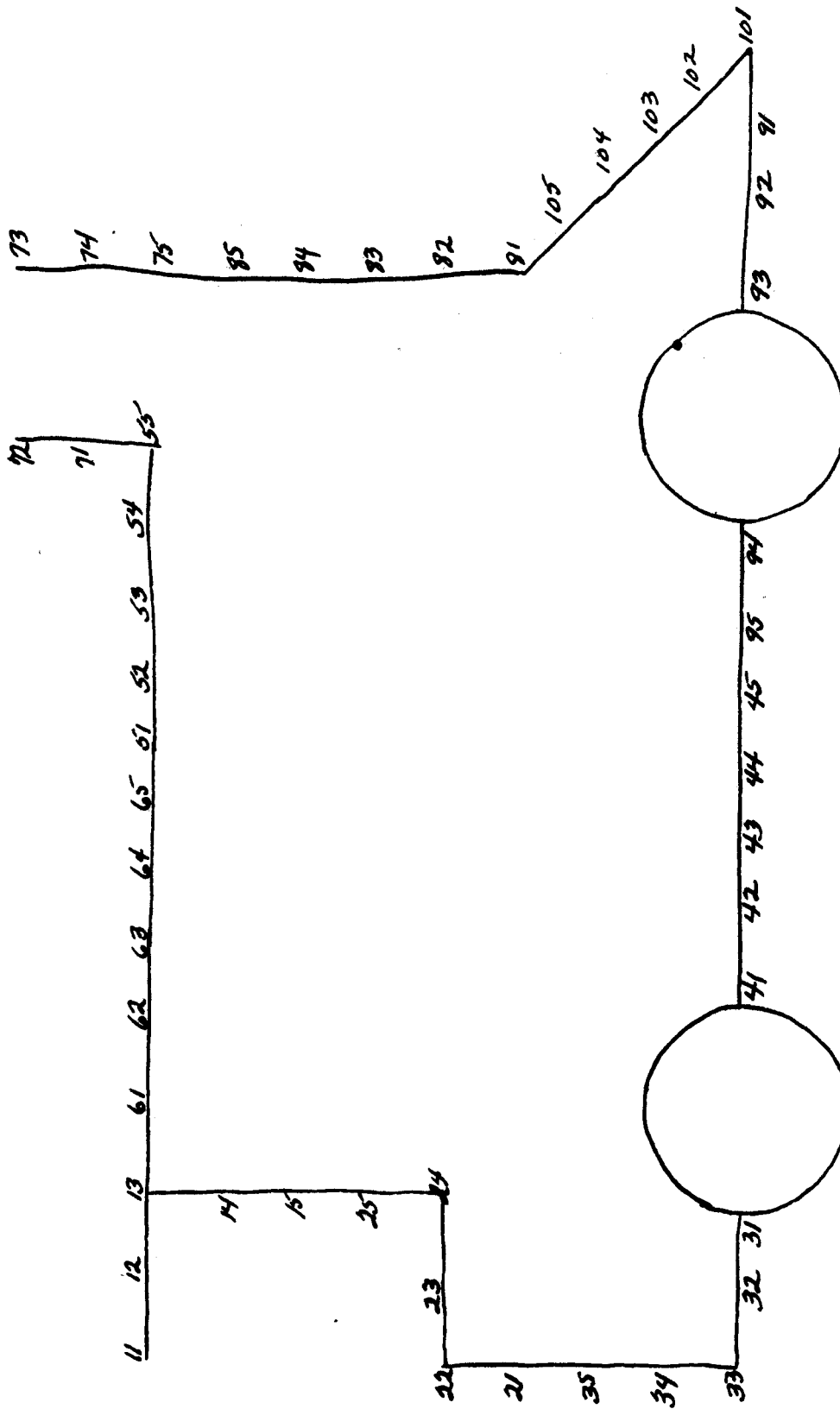


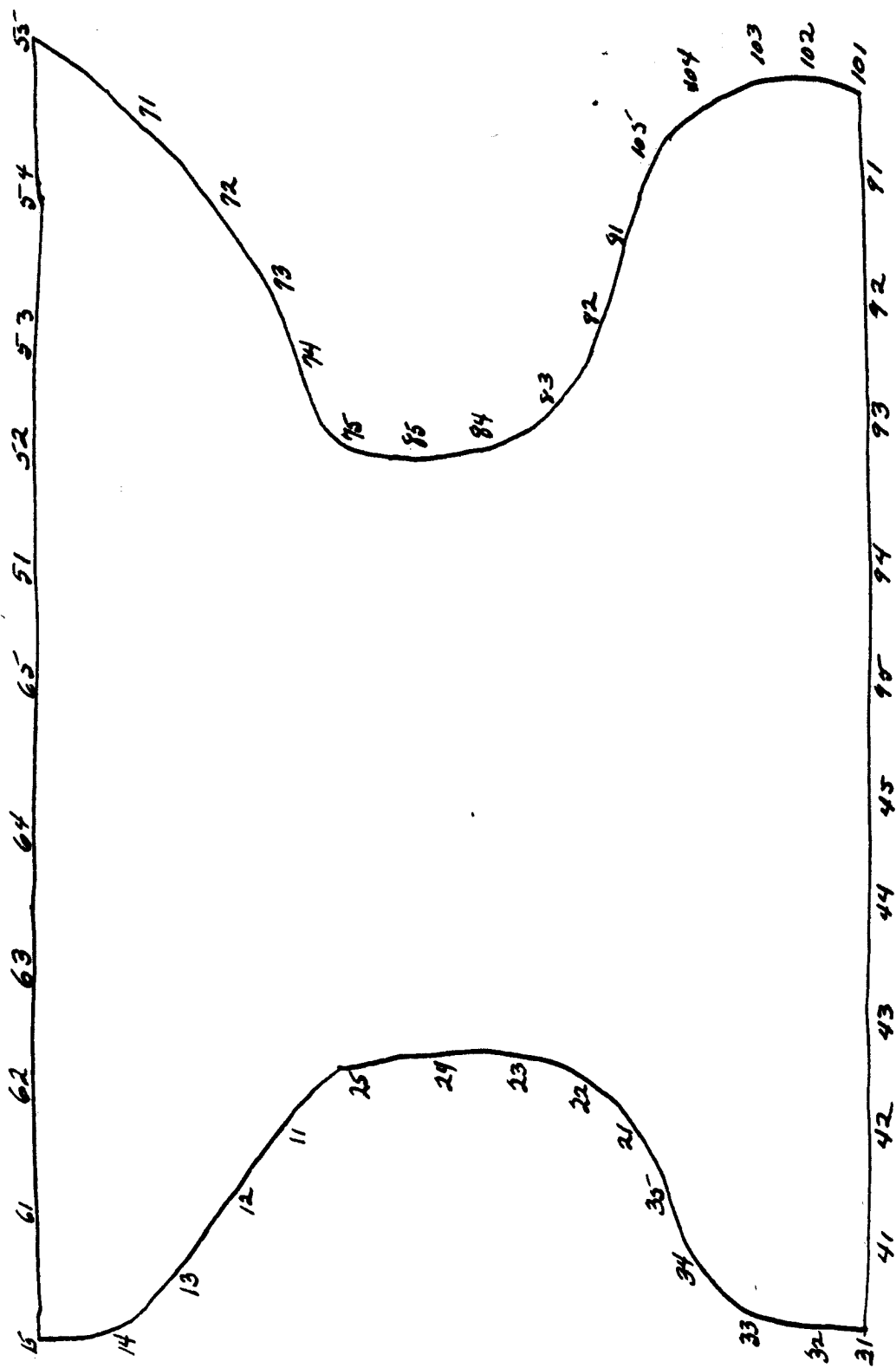


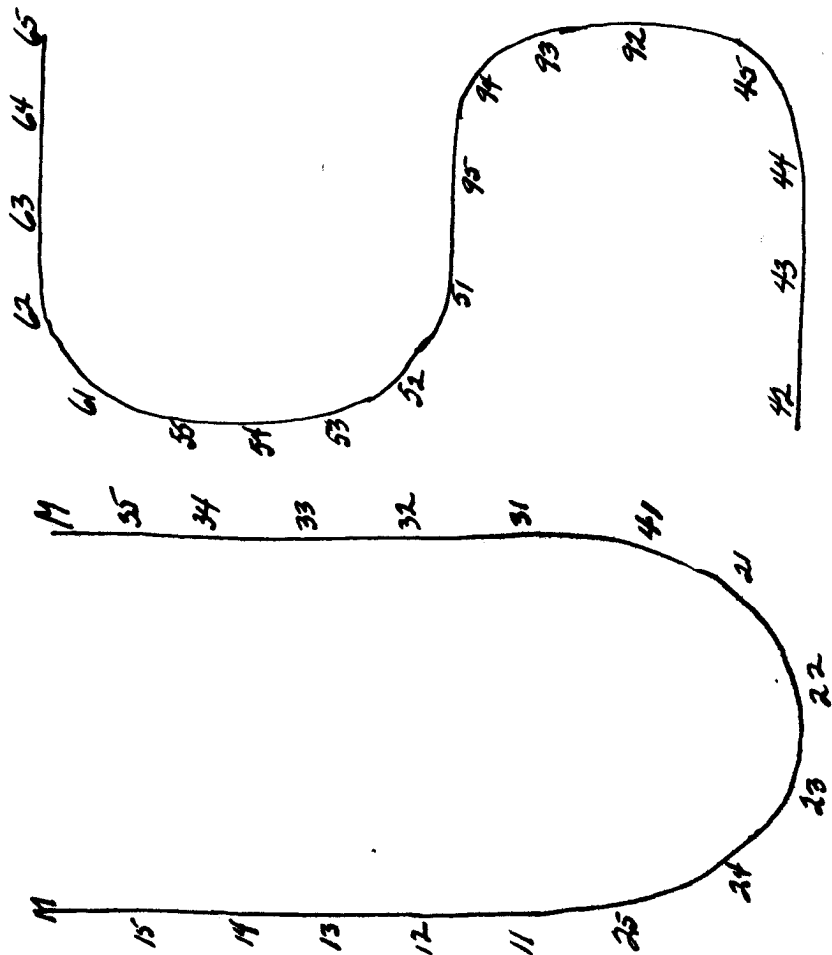
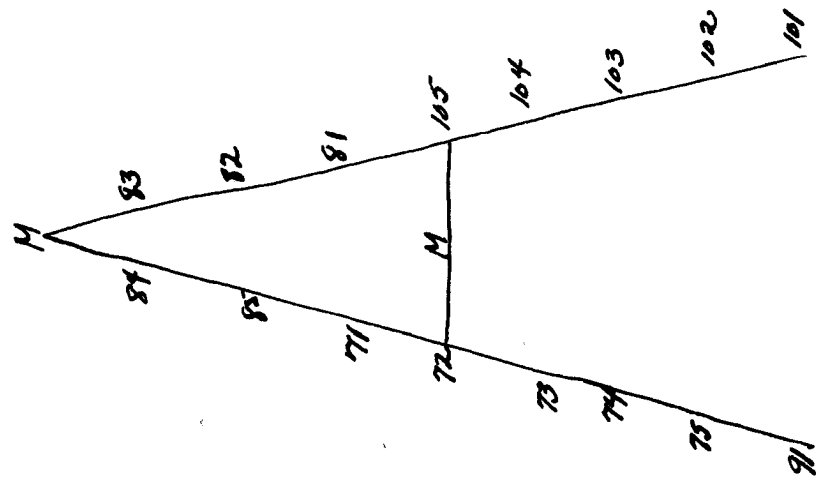
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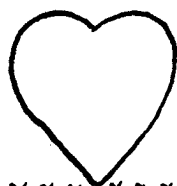


SPOKANE LILAC FESTIVAL PAGEANT: A SALUTE TO SPOKANE
TO EACH BATON AND FLAG MEMBER:

Learn the following pageant as quickly as possible. What you do individually will determine the success of the show.

FANFARE BY CORNETS: Majorettes line up with letter flags which spell out HI-SPOKANE. Move out between the band ranks.

HI - SPOKANE



Heart Formation: Majorettes form in front of the heart on the 50-yd. line. Toss your letter flags away and swing heart flags in side swings.



Lightbulb Formation: Majorettes form the zig-zag lines on each side of the bulb. Music, "Old Lamplighter."



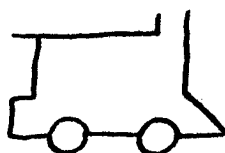
Pine Tree: Majorettes form small trees at side of large band tree. Music, "When they cut Down the Old Pine Tree."



Silo: Majorettes form squares for square dance. Music, "Farmer in the Dell."



Pick and Shovel: Majorettes form ore car. Music, "Whistle While You Work."



Locomotive: Majorettes form the wheels, and act as gandy dancers. Pat Morigeau hold the smoke pot in the smoke stack. Music, "Locomotive."

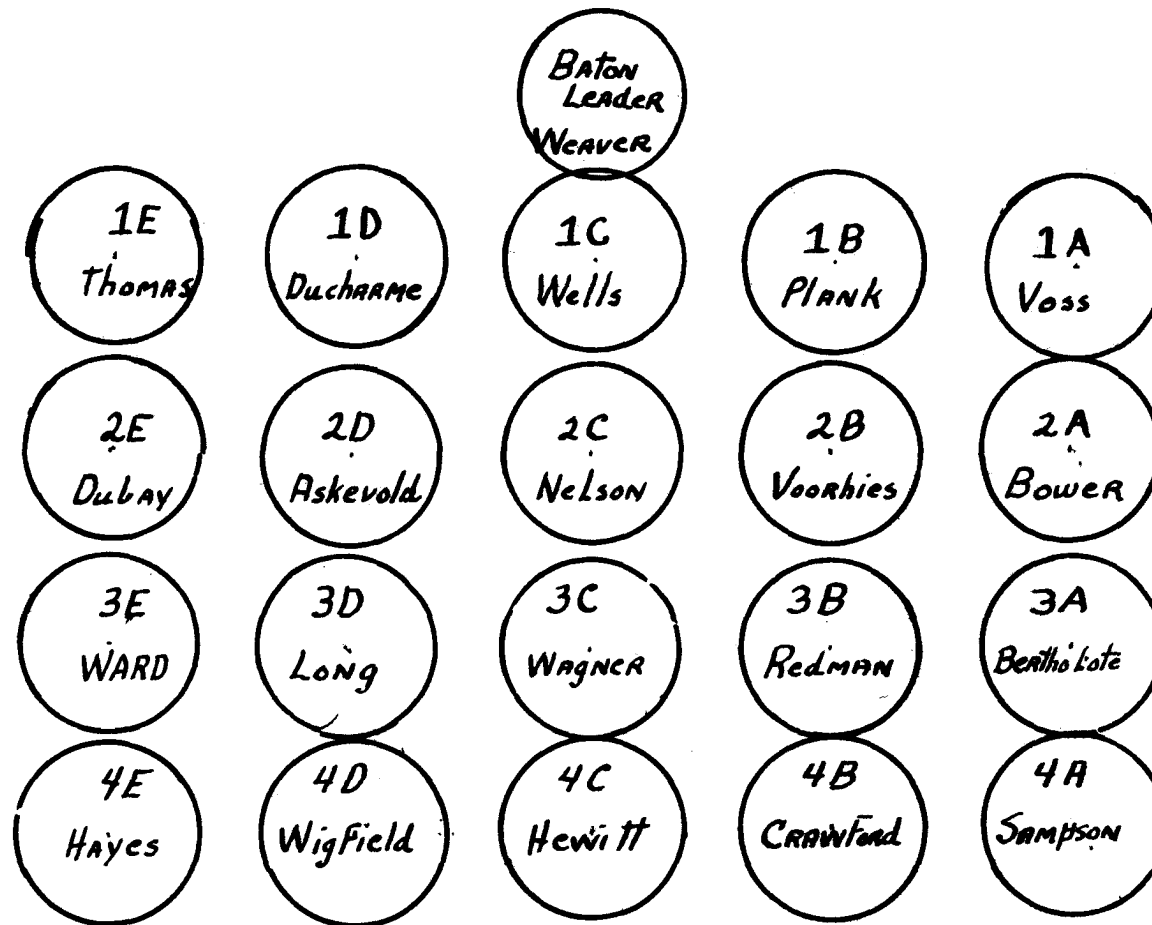


Anvil: Majorettes form the hammer. Use jump step to strike the anvil on first beat of each measure. Music, "Anvil Chorus."

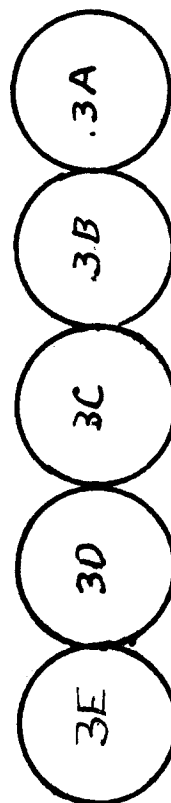
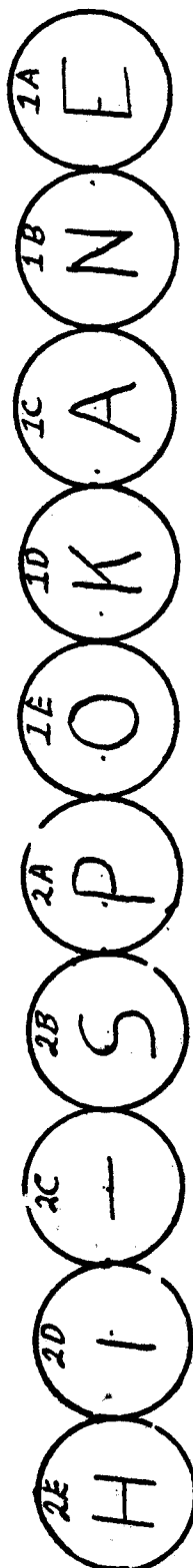
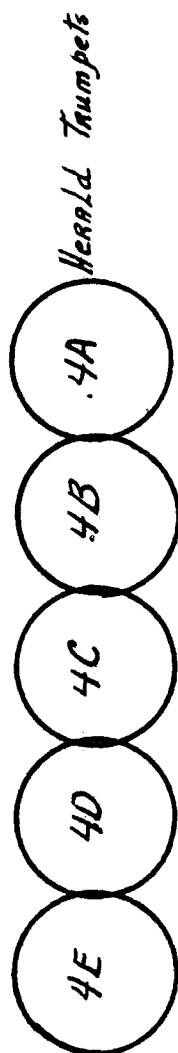
USA
Faith in our Future

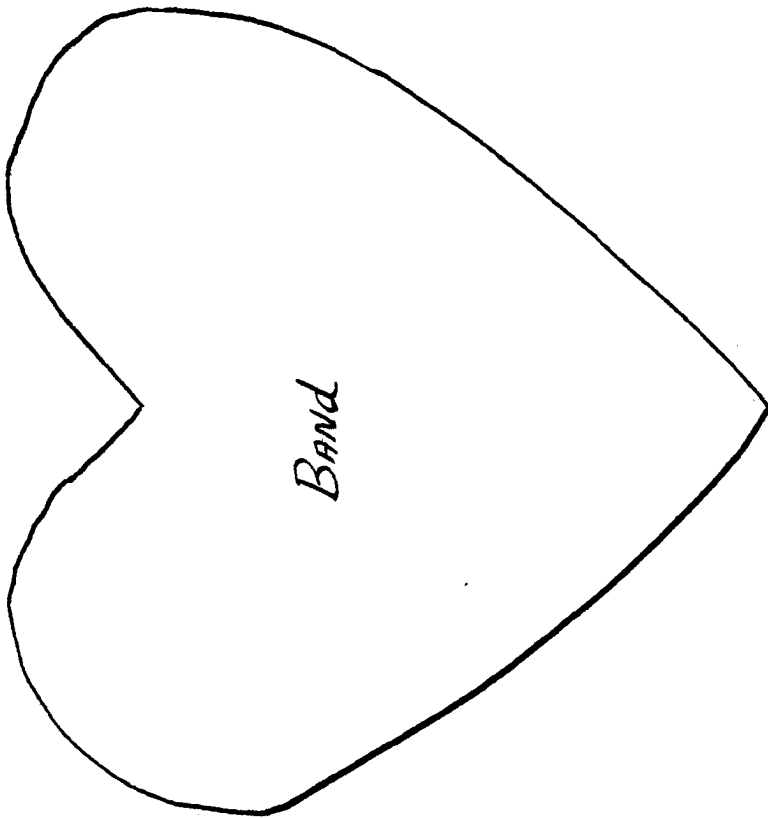
USA: 1A, 1B, 4A, 4B, will be used in band formation. Balance spell out FAITH IN OUR FUTURE. Music, "Star Spangled Banner."

Move off the field to "Showboy."



Entrance of Pageant

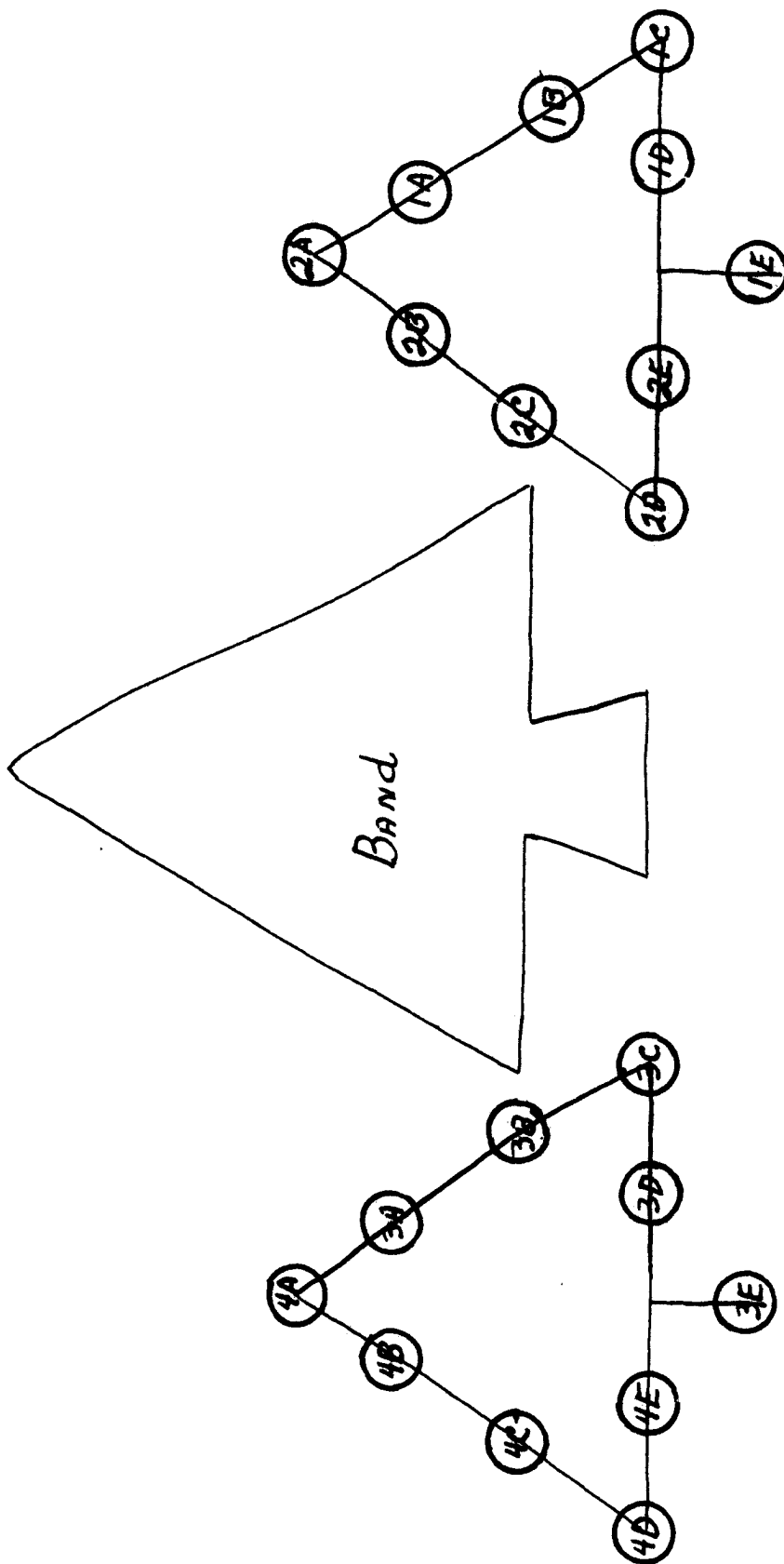


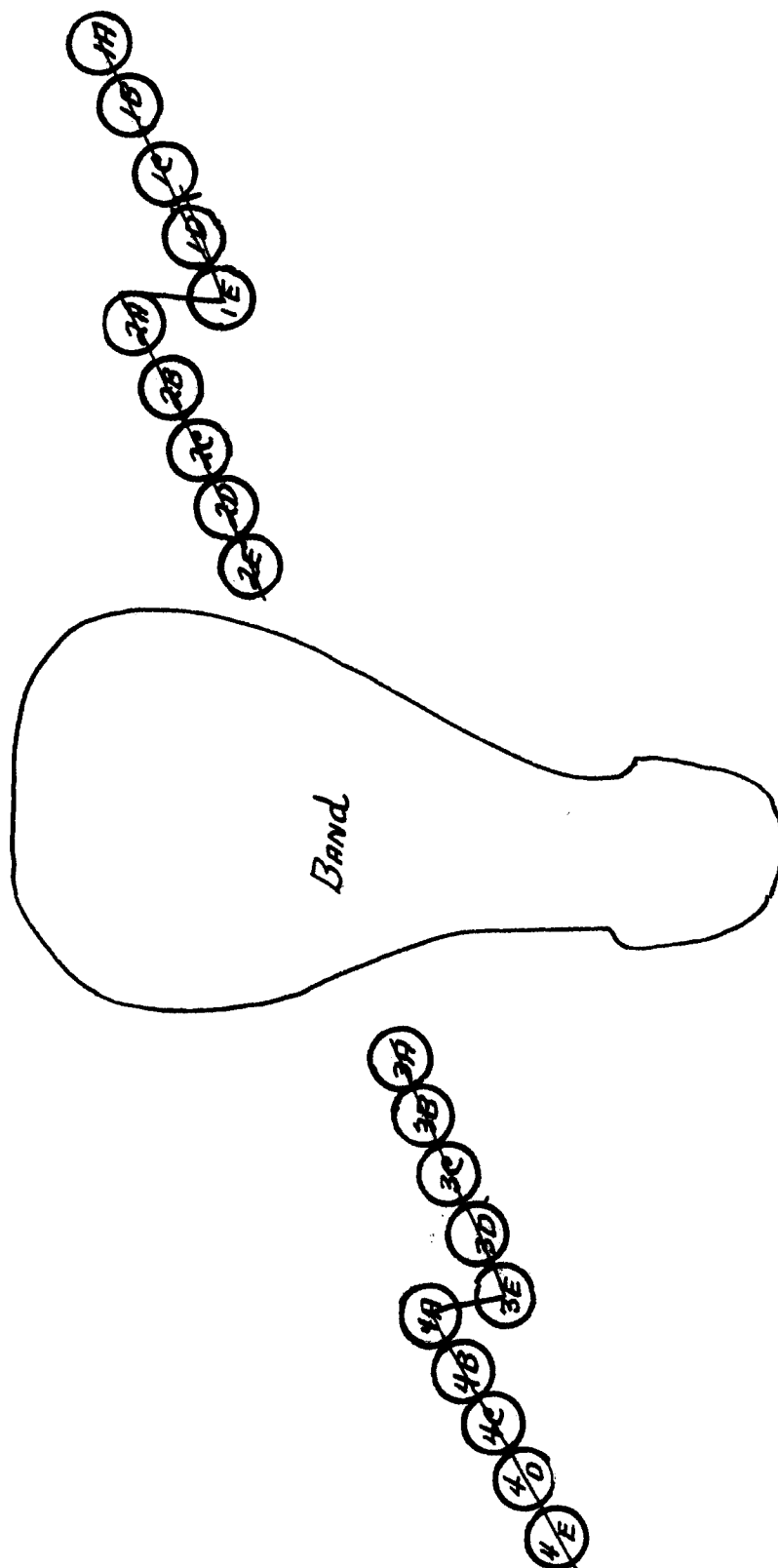


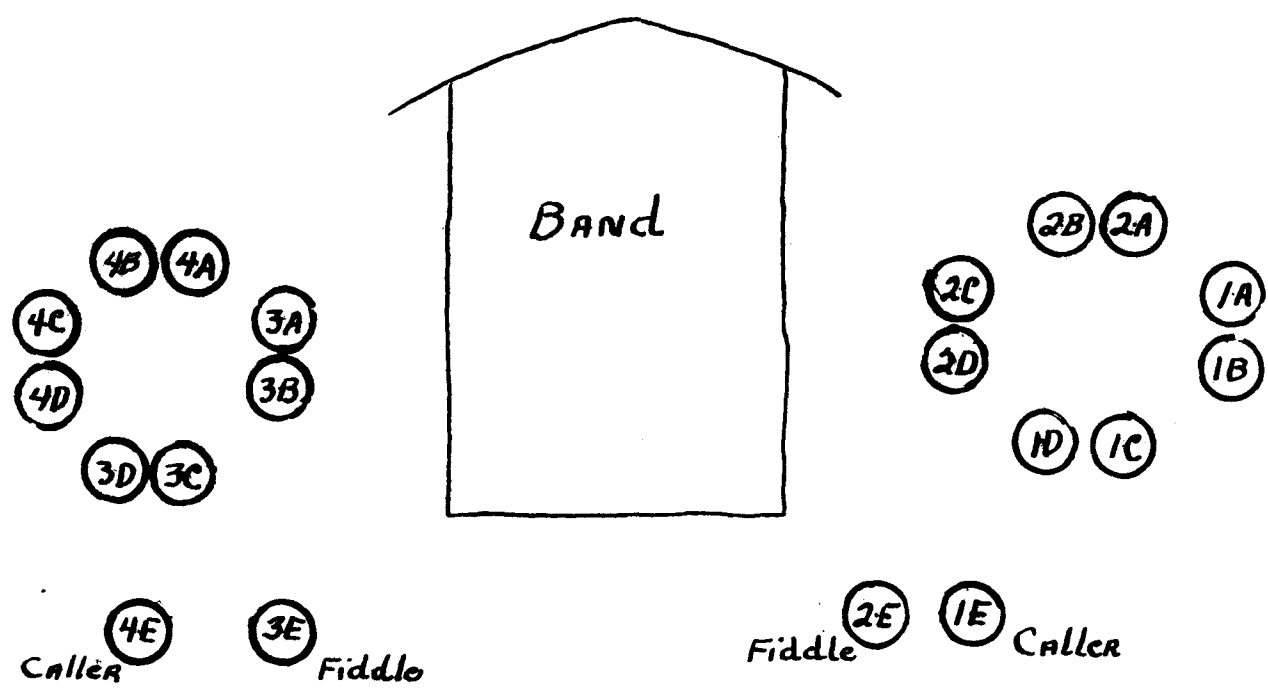
Heart Flags

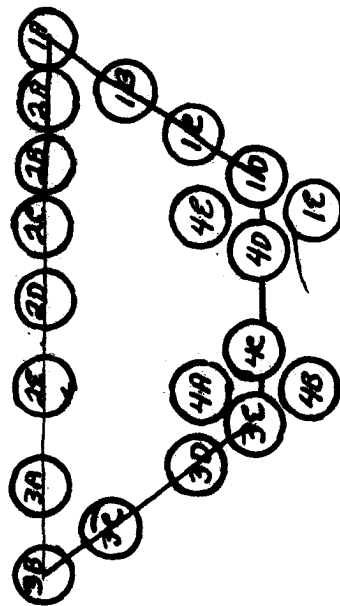
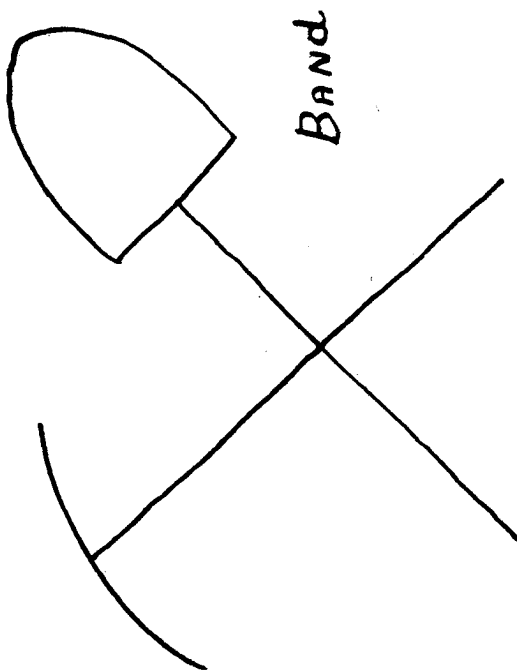
4E 4D 4C 4B 4A 3E 3D 3C 3B 3A

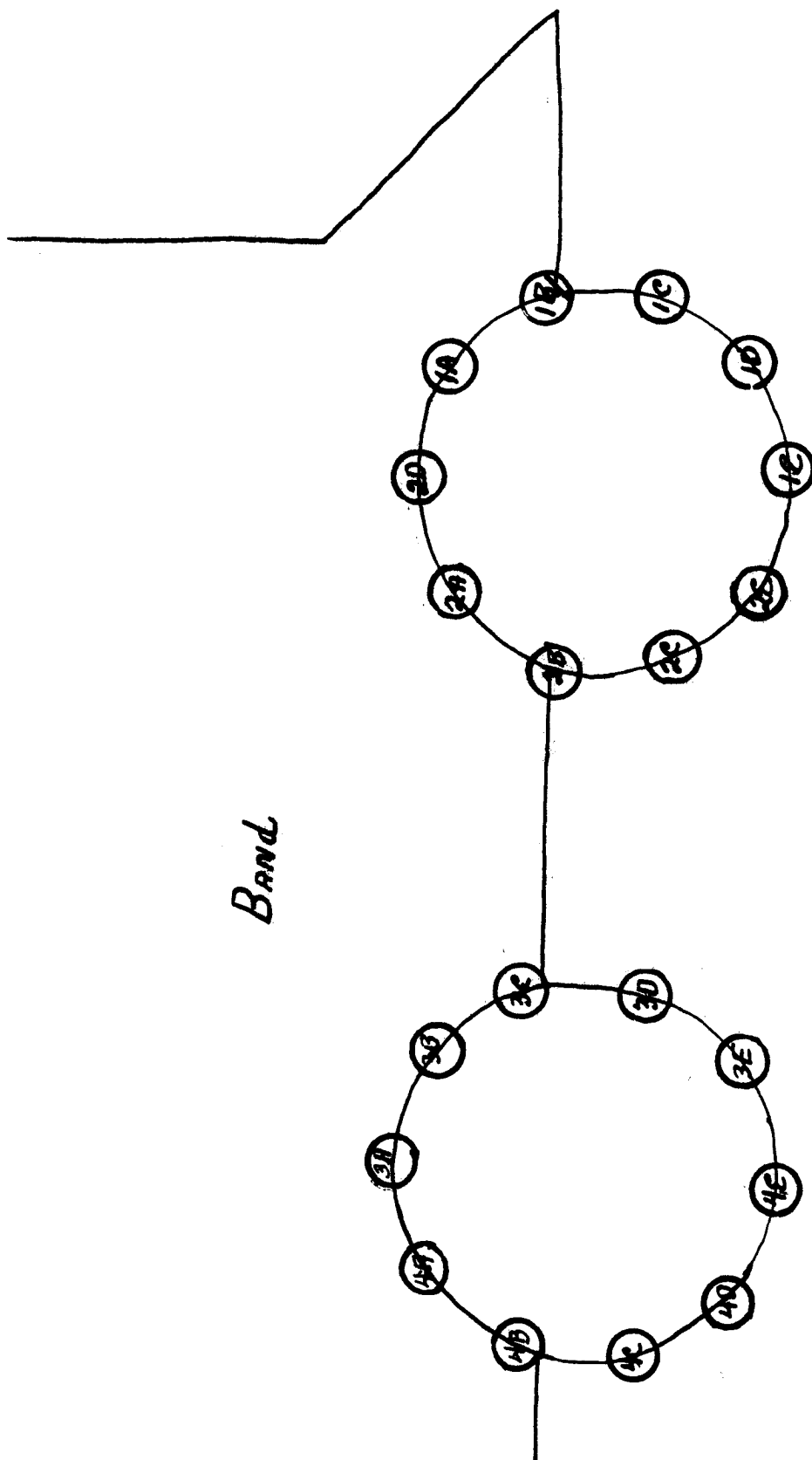
H I - S P O K A N E



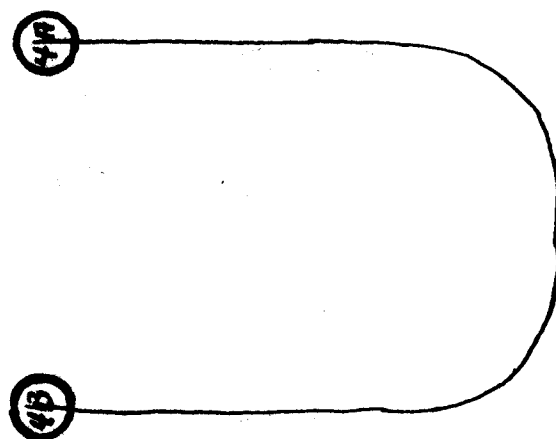
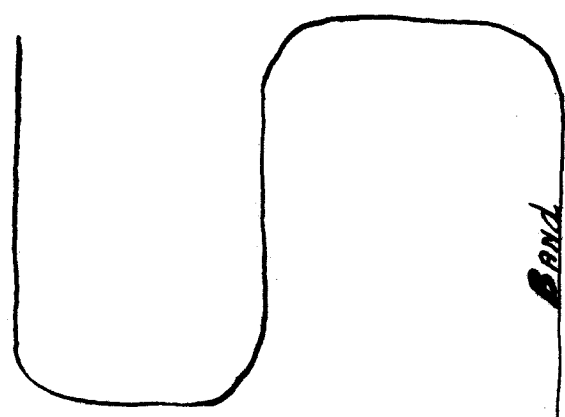
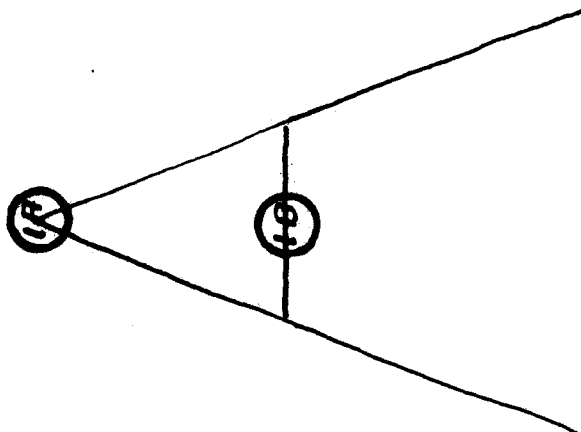








Band



4E (F) 4D (A) 4C (I) 3E (T) 3D (H) 3C (I) 3B (N) 3A (O) 2E (U) 2D (R) 2C (F) 2B (U) 2A (T) 1E (U) 1D (R) 1C (E)

APPENDICES

APPENDIX A

BOOKS

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- Schilling, Richard Lee, New Formations and Material For The Marching Band. Illinois: Glen Ellyn, The Instrumentalist Company, 1948. 48 pp.

APPENDIX B

ARTICLES

Many articles of lasting interest on all phases of Band Pageantry may be found in the School Musician from December of 1935 to the May issue of 1953. Articles on Band Pageantry may also be found in the issues of The Instrumentalist Magazine from September-October 1948 to Spring 1953.